DOCUMENT RESUME

ED 208 694 HE 013 514

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TITLE Valuing at Alverno: The Valuing Process in Liberal Education.
INSTITUTION Alverno Coll., Milwaukee, Wis.
SPONS AGENCY Department of Health, Education, and Welfare, Washington, D.C.; Kellogg Foundation, Battle Creek, Mich.
PUB DATE 80
NOTE 100p.
AVAILABLE FROM Alverno College, 3401 South 39 Street, Milwaukee, WI 53215 ($5.00).

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS Catholic Schools; *Church Related Colleges; College Role; *Curriculum Design; Decision Making; Ethical Instruction; Higher Education; Humanities; *Liberal Arts; *Moral Values; Program Development; Program Evaluation; Sciences; Single Sex Colleges; *Student Development; Student Experience; Undergraduate Study; *Values Education; Womens Education
IDENTIFIERS *Alverno College WI

ABSTRACT

A project at Alverno College, a Catholic liberal arts college for women, that focuses on the way liberal education can enhance the undergraduate student's growth in ethical perception, moral reasoning, and related abilities, is described. Attention is directed to how commitment to this project began 10 years ago and to general philosophic and pedagogic concerns. Examples of how the curriculum has been rethought and reshaped are presented, and the approaches of instructors in various disciplines to examining the valuing dimension and to implementing challenging teaching/learning strategies are considered. Detailed examples of assessment techniques, including samples of student performances and how they were judged with respect to the student's development, are presented. Program evaluation efforts, which included internal and external tests, are reviewed, and information is presented on what is currently understood about the valuing process and how Alverno students developed. The college's goal was to help the student develop fluency in the process by which she actively engages her values in personal, professional, and societal contexts in which she must choose, decide, and act. Six levels of the valuing process have been distinguished: sharpening awareness of what is involved in making value judgments and decisions; developing the ability to infer valuing and trace its sources by focusing on literary, artistic, historical, philosophical, and religious works; developing the ability to infer and analyze valuing implications in scientific and technological systems; applying valuing first-hand in complex decision-making situations; applying valuing in intercultural settings; and focusing on valuing holistically. It is suggested that components of the valuing process can be described as knowing, judging, and acting. (SW)

ED208694

Valuing at Alverno:

The Valuing Process in Liberal Education

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- Liberal Learning at Alverno College
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The development of the program described here was funded in part by the U.S. Department of Health, Education and Welfare. The publication of this report was made possible through a grant from the Kellogg Foundation.

The opinions are those of the faculty of Alverno College. No endorsement by HEW or the Kellogg Foundation should be inferred.

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Introduction

Alverno College is a Catholic liberal arts college for women, with major professional programs in nursing, management, music and education. Just over half of our 1,400 students come from the immediate metropolitan Milwaukee area, and nearly all the rest from elsewhere in Wisconsin. Our mission includes a commitment to serve women from the working-class neighborhoods where we are located, and 75% of our students receive financial aid.

In the last ten years, we have found ourselves involved in what amounts to a fundamental reshaping of undergraduate liberal education. Looking seriously at the lifelong abilities that should characterize a college graduate, we have redefined liberal education in terms of a set of eight complex, interacting competence areas and have identified a sequence of six pedagogical levels for each. Every course in every discipline, both academic and professional, has been rethought in these terms. We have designed or modified learning experiences in each course to elicit and develop the student's abilities in these competence areas.

We have also become committed to a college-wide system of assessment, in which each student is repeatedly called upon to demonstrate the abilities she is developing. About 75% of the time, these assessments occur in class (or in off-campus learning settings) with the course content integrated into them. The other 25% of the assessments occur outside any course, in the Assessment Center, and are specifically designed to challenge the student to transfer her abilities from the settings in which she has learned them.

In addition, we have come to see "curriculum" in a much wider frame — to deal with the whole campus as a learning environment. On the one hand we are beginning to identify opportunities for student learning and development in the "informal curriculum," from the residence halls and student government to participation in professional organizations and the countless work-study opportunities the institution affords. On the other hand we have had to look to ourselves, from our classroom techniques to the way we make faculty decisions and communicate with the student in our service offices, to make sure we are modeling the abilities we ask students to develop.

One of the competence areas we have identified is "valuing in decision-making." This complicated network of abilities, centering upon what has been variously called moral decision-making, ethical development, value judgment, etc., has been the subject of much attention among educators recently and for a somewhat longer time among theorists and researchers.

To say we have developed a college curriculum which purports to elicit, develop and assess the student's valuing abilities therefore demands explanation. It is most important to begin with disclaimers: we are not finished, we are not "offering" a curriculum "package" or product, and we are not working out some parallel or substitute curriculum.

What we have been doing for ten years is to try to bring to the surface the ways in which liberal education has traditionally challenged and enhanced the undergraduate student's growth in ethical perception, moral reasoning, and related abilities. We have tried to focus on these results more closely and to become more systematic about teaching toward them. We have also tried to augment our emphasis on the ability to make and keep commitments, the

habit of acting upon ethical or value judgments.

By focusing our attention directly upon such abilities and by holding ourselves accountable in the most specific possible terms, we have moved steadily during the last decade toward achieving these outcomes, as reflected in our students' performance in and after college. Along the way we have found that our own teaching and our involvement in our respective disciplines have taken on a new vitality and depth, as has our students' engagement in the disciplinary and professional "content" of their studies.

This book is a progress report to our colleagues on our first ten years' work as "valuing educators" at the undergraduate level. Because we are, in a sense, bringing our readers into a lively and complex discussion that has been underway for a decade, we have not begun by stating what we now understand about valuing and its development.

Instead, Chapter One reviews how we first committed ourselves to this enterprise and outlines the general philosophic and pedagogic concerns we were guided by, somewhat in the order that we encountered them. It should therefore be closer to where most educators are when they begin thinking about how to educate more directly for the student's moral or ethical development — though it may strike the more experienced educator or researcher, as well as the theorist, as uncomfortably vague at points.

In Chapter Two we endeavor to show by a wide variety of examples how we have gone about rethinking and reshaping our curriculum. The chapter "looks over the shoulder" of instructors in almost every discipline as they focus on the valuing dimension in their courses and then work to design and carry out teaching/learning strategies that will challenge their students to growth.

Chapter Three deals with the "proof of the pudding." We present a few fairly detailed examples of assessment techniques, including samples of student performances and how we analyze them to judge each student's development. The second part of the chapter reviews our program evaluation efforts, in which we apply more sophisticated internal and external tests to measure our achievements and shortcomings.

In Chapter Four we outline what we currently understand about the valuing process and how our students develop in it — our "theory in progress," so to speak. We also include excerpts from in-depth interviews with students, reflecting the learner's perspective. Finally, we share some of our agenda for the next decade.

We are assuming that anyone who takes the trouble to read through this volume has already invested some degree of energy in the subject. We expect that the reader has some experience wrestling with the questions of how humans make moral and other value decisions and how other humans can help them do it more effectively and humanely. We are also trusting that each reader already has some ideas about how s/he sees the valuing process, and how s/he would educate for it.

This progress report is therefore offered as an encouragement, a stimulus to further thinking and creative effort. It strikes us as an impossible contradiction for an educator or a faculty to try to import and teach toward someone else's framework of goals, especially in the matter of valuing. We certainly do not offer our objectives or our curriculum as models. We do, however, have faith that some of the ways in which we worked to define them may also help our colleagues to better understand and achieve their own goals.

I. Valuing as an Outcome

We teach valuing at Alverno College. How the student values has been an explicit and central focus of our curriculum — and eliciting and developing it has posed a challenge to our best efforts as educators — for the better part of ten years now. In every department and discipline, in on-campus and off-campus settings, we work to help the student develop her ability to discern and analyze values, to think through informed value decisions and to carry them into action.

We are attempting to meet this challenge because we have come to recognize valuing as an intrinsic and universal human activity. Situations demanding moral and ethical decisions, aesthetic and practical responses, confront each of us daily. How we value involves every area of our lives. Our valuing affects and is affected by that of our colleagues, fellow citizens, neighbors, friends and family, as well as the value patterns of whole institutions and cultures.

Each human life is of course considerably shaped by complex social and biological forces, by cultural and institutional patterns. Yet at the same time each person stands at a unique point of convergence, with particular gifts, and makes an inimitably personal response to the influences of our common life.

Valuing not only touches on the active surfaces of daily life but also reaches into the depths of self, the "holy ground" of one's private sense of ultimate meaning. It is a quintessentially human activity, by which each person strives toward psychological fulfillment and wholeness. In valuing, each individual creates a living link between the transcendent mysteries of life and its concrete circumstances.

Valuing is thus also intrinsic to liberal education. A natural and inextricable dimension of every field of human knowledge or endeavor, it appears inevitably in the process of teaching and learning. Even in the act of setting forth different theories from a supposedly "value-free" position of objective neutrality, for example, one is modeling an implied set of values about such matters as inquiry and knowledge, fairness and truth.

As liberal educators have recognized at least since the time of Socrates, the way to avoid indoctrinating students is not to pretend to have no values, but to challenge and encourage their own valuing abilities. The teacher who both models and teaches toward an open, reflective approach to valuing is one who enables the student to develop freely. Such teaching helps the student to deepen her understanding of her own beliefs and modes of judgment, while enhancing her ability to relate them effectively to the world around her.

Our experience as college educators has long borne this out. Thus, when we began over a decade ago to redefine our goals as a faculty in terms of outcomes for the student, we quite readily agreed that the valuing ability should rank high among them.

Identifying the Outcomes*

Like many other educators, we had begun to raise serious questions in the 1960s about the meaning and methods of liberal education. Then in 1968 the School Sisters of St. Francis, who had founded Alverno, brought to an end its historic mission as a college for educating members of the order. The resulting "identity crisis" brought our many questions about liberal education sharply to a head.

With the help of some courageous administrative leadership we were able to convert this crisis into an opportunity.

Squarely facing the question of whether we should continue the college at all, we asked ourselves what we had to offer. What should a student get out of spending four years with us? What kind of person did we hope she would become, and how were we helping it to happen?

During a year of intense faculty institutes, we struggled to respond honestly to these questions, department by department, and to share our findings. In the process a clearer vision of our goals began to emerge. We found ourselves trying to describe the liberally educated person, a whole person whose abilities and potentials have truly been "liberated" by undertaking the "disciplines" of our diverse fields. As the year progressed, we came to look at liberal education in terms of the abilities it challenges the individual to develop.

A faculty task force then spent nearly two years synthesizing the dozens of abilities we had named into eight general areas, called "competences," and developing a general pedagogic sequence for teaching toward each of them.

- communications
- analysis
- problem solving
- valuing
- social interaction
- effectiveness in individual/environment relationships
- involvement in the contemporary world
- aesthetic response

Even as the task force worked, we began to examine our educational methods — the overall curriculum, our majors and other programs, our courses and our own classroom techniques — to see whether they were really helping our students to move toward these goals. We also used sections of required courses in each discipline as laboratories for developing new ways to teach more directly toward the competences and to assess their achievement.

In 1973, we were ready to implement our outcome-centered approach collegewide. This did not mean we had a fully worked out and tested system that we were expert in applying. It simply meant we had reached the point where we would learn more from trying to implement our ideas than from trying to refine them any further verbally.

To continue the synthesizing influence of the task force, we created a faculty group to oversee each competence. The Valuing Competence Division, for example, constantly surveys and synthesizes the many ways in which we understand, teach toward and assess valuing and the varied ways students exhibit it. The division members feed what we are discovering back into the classroom by means of faculty institutes, workshops and collaboration with individual faculty and teams. They also keep in touch with the work of colleagues in related fields and share our work at Alverno through conferences, consulting and written reports (including this book).

Defining "Valuing"

Today we identify valuing in decision making as one of the eight generic abilities toward which we shape our teaching and by which we measure our students' development and our own success. But we did not begin with a definition of "valuing," though we probably could have had as many definitions as we had faculty members.

What we began with was a working agreement. Our aim was not simply to produce a theory, after all, but to re-orient our thinking so that we might significantly improve our practice.

Liberal Learning at Alverno College (1976) more completely describes how we redefined our goals as liberal educators, and the eight outcomes we have identified.

We chose the term "valuing" to represent a synthesis of many terms and concepts generated in the earlier brainstorming phase of our work. We agreed that "valuing" could be seen most clearly in the ability to make informed moral decisions and to discern and respond to ethical and religious concerns. We also saw it as embracing the ability to perceive and deal effectively with other kinds of "value" choices, such as aesthetic and practical judgments, where moral and ethical issues might not appear to be involved. Rather than delimiting these related areas, we felt the term "valuing" would enable us to preserve the continuity among them and to pursue their underlying common processes.

From there we agreed to proceed inductively. Having identified the general concept of "valuing" as a critical dimension of human life and a major goal of liberal education, we planned to flesh out our understanding of it by working with students to make valuing more explicit as part of our courses and as a dimension of their behavior.

Frankly, we did not yet know enough about "valuing" to construct a theory. We simply had never focused on it directly before, in spite of the crucial importance we readily accorded it. By paying close attention to a process we had been taking for granted, we expected to learn a great deal more about it and hoped to become correspondingly better as educators.

Perhaps the nearest thing we had to a defining concept was our awareness of valuing as a pervasive dimension of human activity. This has had at least one important consequence. Because it arose as part of our vision of how the liberally educated person thinks and acts, we have seen valuing from the beginning as a living process rather than a static body of knowledge or beliefs.

Valuing as a Process

As we originally struggled to describe our ideal of the educated person, we found ourselves talking about the distinctive ways she goes about conducting her life. We spoke of "habits of mind," "integrity," "commitment" and other characteristic qualities of thought and action.

In so doing we were renewing an age-old commitment to do more than simply transmit knowledge. As liberal educators, after all, we are concerned even more with the qualities of a student's thinking and acting than we are with the quantity of her knowledge.

This is why we have chosen to focus on valuing, not simply on values.

Our goal is for the student to develop fluency in the process by which she actively engages her values in an ongoing dialectic with her world — with the many personal, professional and societal contexts in which she must choose, decide and act.

Such a process, we realized, involves a wide range of abilities. It includes the student's ability to explore and articulate what she knows and believes, to ask how she comes by her knowledge and values and how she organizes them. It involves her ability to discern and analyze implied value content, to understand others' value perspectives empathetically as well as analytically.

Valuing as a process also involves the student's ability to apply what she knows, believes and understands in order to arrive at a judgment. It includes her ability to clarify, to compare, to justify, to project implications and consequences and to decide, even on incomplete information. It engages her ability to express her judgments and translate them into terms from others' perspectives, to remain open to feedback and new information.

The valuing process also involves the student's ability to act upon her judgments and to weigh the consequences of her

actions. And it includes the critically important ability to assess her own activity in these many areas, to reflect upon and modify her own valuing.

Looking at valuing as a dynamic process has thus demanded that we take into account not only what the student knows, but also how she thinks and acts. Besides expanding her knowledge, how do we elicit her own beliefs, standards and preferences? How do we enable her to become more adept at discerning and analyzing implied values, at weighing alternatives, empathizing, projecting the implications of value choices? And — since valuing is not an object of study only — how do we challenge her to express her value decisions openly and explain them sensitively, to apply them in actual practice and live with their consequences? How do we help her to assess her own valuing ability as a self-directed individual?

Teaching for Valuing

To foster this process, we have found, it is not enough for us simply to expose the student to various religious and ethical systems. Nor is it sufficient to ask that she clarify an inventory of her professed values and their sources or discuss her reasons for various moral judgments. These are important learning experiences. But they are only part of a curriculum that must lead her repeatedly to engage her valuing in actual contexts and conflicts.

This is why we have come to focus on valuing in decision making.

We help each student learn how she thinks through the implications of a genuine problem and grapples with its ambiguities, under the constraints of time and circumstance and the pressure to decide and act. We try to help her develop the valuing process by repeatedly making and articulating value choices, acting them out and living with their consequences, reflecting upon their meaning and implications.

In our attempt to teach toward valuing as a dynamic process, we have created room for the student to take a more *participative* role as learner.

We rely far more than before on such familiar methods as research teams, panel presentations and small-group seminar discussions. These encourage her to share actively in acquiring and analyzing information rather than simply being exposed to it. They also accustom her to seeing herself and her peers as legitimate sources of information and dialogue about values and valuing.

We have also incorporated several common "values education" techniques, including forced-choice inventories, value clarifying exercises and analytic journals. These aid the student in making her values explicit, in relating them to the various value systems she encounters, and in recognizing and analyzing her use of valuing processes.

At the same time we have greatly augmented the *experiential* dimensions of our curriculum.

We have expanded our "off-campus experiential learning" (OCEL) program — which we had adapted in the early '60s from the nursing and teaching internship model — to each of our 14 academic and professional departments. We have also developed simulations, moral dilemma discussions, role-taking and other active classroom techniques for a wide variety of subjects and settings.

We also take far more seriously the student's opportunities to work in laboratory, studio and rehearsal settings that bring "real world" constraints to bear under controlled conditions. Indeed, we have come to see this immersion in an

ongoing cycle of experience and reflection as central to undergraduate learning.*

Because valuing is such a complex process we have also taken a *sequential* approach, distinguishing a series of six "levels" in our curriculum.

These levels do not represent a stage theory of development. They are a learning sequence, a series of pedagogical steps which shift focus from one element of valuing to another.

- **Level 1.** At the first level we focus primarily on awareness (as we do in most of the eight competences). Learning experiences provide the student with conceptual foundations and guide her in initial self-reflection, so that she becomes aware of what is involved in making value judgments and decisions.

  As she examines her own choices, she begins to identify the attitudes and beliefs by which she organizes her experience and interprets its meaning. She explores the affective dimensions in her valuing and the sources of her values. She also learns to compare her professed values to her habitual behavior, and to her decision-making in critical incidents.

  At the same time, she encounters diversity and potential conflict in valuing. Interacting with her classmates and instructors, and with the value frameworks of various disciplines, she increases her sensitivity to others' moral commitments. She works at projecting herself empathetically, through directed listening and role-taking, into value positions that differ from hers.

  In these experiences the student builds a working vocabulary with which to analyze valuing decisions, actions and arguments. She gains greater fluency in articulating her own judgments, and learns to listen to positions other than her own more closely and sensitively.

- **Level 2.** At the second level, the student develops her ability to infer valuing and trace its sources. She does so by focusing on literary, artistic, historical, philosophical and religious works.

  She learns to make the valuing dimensions of these works explicit and to relate them to their historical and cultural settings. Because she is involved with works from a variety of cultures, she begins to examine her own valuing in relation to her own culture's norms and institutions, to other historical periods and to other cultures. This helps develop her ability to deal with plurality and change.

  She simultaneously develops her ability to deal with the aesthetic nature of the works she studies.

  Since their aesthetic form is inseparable from their value content, the student both expands her ability to trace valuing and augments the range of her aesthetic responses. She learns to use aesthetic works as theaters for thinking through and feeling the conflict of alternate perspectives, for experiencing the impact and consequences of value decisions.

- **Level 3.** At the third level, the student further develops her ability to infer and analyze valuing implications — this time in scientific and technological systems, where they are often much less overt than in a religious ritual, a novel or a theory of history. She also learns to project how technological developments will interact with varying cultures and their valuing frameworks.

  At this level she integrates her valuing abilities with her developing facility in natural, behavioral, or medical sciences.

  Dealing with valuing issues in science and technology also helps develop her effectiveness in discerning and influencing the systems of her environment, as well as her ability to perceive and involve herself in global problems affecting all of humankind.

- **Level 4.** At the fourth level the student applies valuing "hands-on" in complex decision-making situations. Learning experiences involve her in individual and group decision-making, concerning both personal and public issues.

  Through mentored field experiences, in moral dilemma discussions led by trained facilitators, and in other learning situations she encounters value conflicts that are often irresolvable. She is usually responsible for defining and implementing a workable approach to action in such contexts. This can challenge not only her valuing abilities but her social interaction and problem solving abilities as well.

  We also reinforce our emphasis on self-assessment at this level by asking each student to develop a detailed critical appraisal of how she applies valuing to the "real world" problems she encounters.

These first four levels are general levels, in which all students must engage. The fifth and sixth are advanced levels, which the faculty in each field may define as necessary for a major or minor.

- **Level 5.** At the fifth level, the student applies her valuing in intercultural settings. She usually engages in a rather extended community work experience in her own field, where she encounters the subcultural and ethnic diversity of the American city.

  We have found this approach effective for cross-cultural "initiation" in the same way as a semester abroad might be, while we can provide much more immediate and thorough learning support. Because the student remains grounded in her more accustomed environment, this experience tends to intensify the dialectic between what she is discovering in the intercultural setting and how she operates on the campus and at home.

  At Level Five she combines her ability to interpret and compare different cultural valuing approaches, an ability she developed at Level Two, with the immersion in practical decision-making she has experienced at Level Four.

  She learns to work effectively with persons of varying backgrounds in order to identify and pursue common goals and values. She also learns to seek consensus in a conflict where cultural issues and norms are at stake — a conflict which is often, in the urban environment, precipitated by technological change.

- **Level 6.** At the sixth level, the student attempts to focus on her valuing holistically. She synthesizes her own constellation of valuing decisions, goals and actions in regard to a critical issue in her chosen field. This issue often arises out of one of her field experiences.

  As she articulates her valuing approach to the issue, the student must also identify and elaborate differing approaches based in alternate cultural or disciplinary perspectives. Within this plurality, she works to apply her own normative judgments in a manner which is informed and empathetic yet reveals the consequences of her chosen commitments.

  In creating this "apologia," and in preparing a detailed critique of her actions once she has presented it, she strives to integrate all of her growing abilities in valuing and other competence areas.

*A more detailed discussion of how we have come to understand and apply experiential learning may be found in Doherty, Mentkowski and Conrad, "Toward a Theory of Undergraduate Experiential Learning," in *Learning by Experience — What, Why, How*, Morris Keeton and Pamela Tate, eds. (Jossey-Bass, Inc.; San Francisco, 1978), pp. 23-35.

Her handling of this complex issue simultaneously involves the student in the conceptual and ethical core of her chosen field. She confronts not only its clear and codified areas of responsibility, but also the conflicting claims and allegiances that inevitably arise in practice. In the process she begins shaping her own sense of her professional roles, and of the kinds of "virtue" appropriate to them.

The student who develops her valuing abilities at this level is beginning to experience sustained commitment. She is finding what it means to build repeated valuing decisions into a coherent pattern of involvement and affirmation — to "stand for something," not as a rigid ideologue but as a flexible and versatile learner.

This sequence is designed to help the student to move from simple awareness of her own values toward more complex modes of valuing. As she gains fluency and confidence, she also goes from practicing discrete abilities in relatively "enclosed" situations designed by her instructors toward integrating her abilities in more dynamically "open" professional and community settings.

To successfully complete these six levels is not to reach closure. It means instead that the student — the graduate — has successfully begun a life-long process. She has developed and demonstrated abilities that will enable her to keep growing, to continue dedicating herself and encouraging others through conscientious decision-making.

At each step, of course, the student is actually using the abilities proper to several of the six levels. A freshman working at Level One, for example, might well do some of the inferential activity focused on at Level Two. She may even begin to trace conflicting subcultural values, the central concern at Level Five. She concentrates, however, on developing her awareness of values and valuing.

The levels, then, are matters of focus. At each step we concentrate attention upon aspects or applications of valuing, although every learning experience necessarily elicits and encourages a broad spectrum of the student's valuing abilities.

Assessing for Valuing*

As the student develops her facility in the valuing process, our goal is not that she should approximate some standardized routine. Instead, we are encouraging her to deepen and extend an inherent part of how she functions as a person. We are challenging her to combine the cognitive, affective, volitional and physical dimensions of her being into an individually distinctive pattern of engagement.

Focusing on such a complex and personalized process has necessarily altered our approach to evaluating student progress. Faced with the inability of traditional group-norm testing to tell us very much about how the individual student is developing her several abilities, we have become involved in the relatively new art of *assessment*. We have made extensive applications of this multi-dimensional method of observing and recording a student's abilities in action.

Assessing her performance according to specified criteria (often along with videotape and other recording means) has greatly enhanced our ability to reach consensus about where the student is in her development. With colleagues, outside assessors and the student herself, we can work together to weigh her strengths, weaknesses and potentials in the various valuing abilities she displays — from her moral reasoning to her ability to act on it effectively, from her fluency in the knowledge base and processes of the discipline to her skill in articulating a valuing decision or her use of perspective-taking in arriving at it.

As each student engages in multiple assessment experiences in a wide variety of courses and other settings, we are much more able to gauge her ongoing development sensitively and accurately. We are also powerfully reminded of the essential uniqueness and mystery of the individual person.

We have gained a deeper awareness of how important it is to create an atmosphere of mutual respect and acceptance, one in which valuing can be articulated and explored without the risk of censure. We have been recalled again and again to the need for tact and discretion in such matters as discerning when analytic questions are creatively challenging the student, and when they must be deferred to protect her privacy or to give her time and space for assimilating and reflecting.

The specificity and personality of assessment has also helped considerably here. Perhaps none of our convictions has been more firmly reinforced than our commitment to giving each student immediate, detailed personal feedback and having her engage in self-assessment as part of the learning experience. As she learns to review her own valuing in action, seeing the whole living process and focusing on specific criteria, she develops an ever stronger sense of the integrity and "style" of her own functioning. This growing confidence lets her assess her own performance more critically, and it encourages her to seek more difficult learning opportunities.

Credentialing for Valuing

The student's growing fluency in the valuing process is what we credential as educators. We examine her performance by applying criteria, in effect asking questions about how she employs the many component abilities that go into valuing.

How explicitly can she state her own values? Can she link them to broader assumptions and beliefs? Can she trace some of their sources? Does she discern and articulate implied value content? How wide a range of relevant information has she developed? How much of it does she relate to the problem at hand? Which frameworks does she apply?

Does she take others' perspectives into account? Does she do so empathetically, that is from inside, as well as analytically, from outside? Which operations does she use in arriving at a value judgment? Does she express her judgments to others involved? How effectively does she translate her judgments into their terms?

Does she take action that flows from her judgments? Does she weigh the consequences of her action against her intentions? Can she critique her own performance? Does she modify her approach accordingly?

Using assessment criteria to focus on such questions in specific terms, we assess and credential the characteristics of each student's performance.

We do not assess her values themselves. Nor do we credential the stage of her moral reasoning, her underlying cognitive structures, or her personal maturity. When we certify a student's performance as "validated," we are making a statement about adequacy of process — about how well she employs her valuing abilities.

This is not to say we are uninterested in the levels of development or maturity that she attains. Through our Office of Evaluation, we regularly use cognitive-developmental measures of ego, moral and intellectual growth. But we do so outside the regular curriculum, as part of our longitudinal studies of the curriculum's effectiveness. We do not credential her on these measures.

*Assessment at Alverno College (1979) discusses the genesis, philosophy, methods and results of our college-wide assessment system in more detail.

Transmitting Our Values

We are also far from disinterested in the student's values. Ours is no relativistic or value-free curriculum. The very component abilities we have chosen to credential reflect certain value choices to which we are committed. By including them in our definition of "adequacy," we make it explicit that we expect the student to undertake these values as her own.

First and foremost, we value *the student* herself. We have come together as a faculty in order to serve her, to help her develop her potential.

We expect the student to take on this value. One of our deepest hopes is to see her respect for herself as an individual enhanced, as she gains a clearer view of her own beliefs and values and as she sees her abilities developing measurably. One of our firmest expectations is that she will extend this respect increasingly to others.

We also find ourselves explicitly valuing *integrity*. We summon the student to strive toward internal consistency, as in the harmony between her professed beliefs and the implicit valuing choices she actually enacts in a given situation. We likewise challenge her toward integration across contexts, toward a pattern of integrity in her valuing decisions from one social or institutional setting to another.

At the same time, we urge the student toward *flexibility*. We work steadily to help her diversify her valuing abilities — gaining the ability to analyze and reflect in various modes, for example, or becoming adept at adjusting to new information and insights.

We also place a high and explicit premium on *growth*. We encourage the student to become increasingly able to open herself to differing individual and cultural value orientations. We urge her to perceive the creative possibilities in conflicting viewpoints, and to be willing to modify her approach or even question her professed values.

We expect her not simply to change, but to become more and more *self-directing*, as she appraises her current valuing abilities and seeks the directions that will challenge and enhance her growth. Her change thus becomes an expression of her integrity.

A beginning student may discover radical inconsistencies among her professed values, or between her values and her actions. She may at first doubt whether there can be legitimate sources of value outside her own, or she may be unable to relate her judgments constructively in a pluralistic setting. Almost every student faces such problems to some degree at the outset, and our express purpose is to help her identify these areas where she needs to develop and then to help her to do so.

Should a person resolutely insist that such patterns are entirely adequate ways of dealing with the world, however, we could offer her little further service. Our values and hers about the ends of education would be incompatible. Such a person could not, in our view, become a liberally educated person without committing herself to growth and change.

Learning, growth, development — all are forms of change. The experience of teaching toward valuing as a student outcome has helped us to be far more explicit, with ourselves and with our students, about the ends towards which we seek to encourage human change.

We have been deeply gratified that the cumulative pattern of student performance on assessments is one of success, often beyond our expectations. It suggests that whatever her level of development when she begins, almost every student steadily improves her ability to identify and use the elements of the valuing process. Whatever (or whether) she believes, she gains a surer and more thorough knowledge of her own values. She also becomes more adept at relating them to other value systems and at applying them actively in increasingly complex situations.

Early data from the Office of Evaluation's in-depth interviews of students corroborate this picture. We appear to be moving toward our goal of a curriculum that enables people of diverse values and beliefs to develop their ability at valuing as a process.

Enacting Our Values

Teaching toward valuing has not only clarified the values we hold for our students' development. It has also enabled us to see and work toward similar goals for ourselves. There is nothing like trying to teach and model a process, after all, to sharpen one's awareness of one's own strengths and weaknesses.

Each of us works steadily at creating ways to involve students in the valuing dimensions inherent in his or her discipline. This has clarified for each of us that sense of worth and meaning which led us originally to choose lifelong involvement in our respective fields. It has also better enabled us to profess the "values of the discipline" and to help our students explore the meaning of professional commitment.

At the same time, we are constantly discovering our priorities in classroom practice and in mentoring and advising roles. By exploring new settings and techniques or improving our fluency in familiar ones, we are learning to enact our values more effectively as practitioners.

Sharing these discoveries as colleagues has made more concrete our understanding of the common threads that bind together our diverse disciplines. It has also strengthened our commitment — and our ability — to create a liberal education curriculum that truly engages the student at the deepest level in several realms of endeavor.

Our college-wide commitment to valuing education has further led us to reappraise virtually every aspect of our institution as an expression of a corporate valuing process, as well as an arena for student development in valuing.

We are beginning to consider the "informal curriculum" as carefully as we have looked at the classroom. Do we encourage the student, for example, to use her valuing abilities when she plans or alters her course of studies? To take this question seriously may mean taking the admissions, registrar's and advising offices far more seriously as educational environments. We are examining the learning potentials in those service areas of campus life which every student encounters, as well as the voluntary associations from which she selects her own involvements.

We do know, however, that the essence of the informal curriculum is its freedom. It is an arena into which the student can choose, on her own initiative, to transfer and apply the abilities she is developing in more formal settings. However much we scrutinize and modify our own roles in these settings, the learning is still up to her. She must be free to apply or not to apply her valuing abilities, without our intervention or monitoring, as she engages in the extracurricular life of the institution.

Another value by which we have tried to guide our work is accountability. Our whole attempt to state our goals more clearly and to assess each student's progress toward them represents a major effort to be more specifically accountable. But the assessments are part of our curriculum, and we are therefore in a sense measuring our achievements in our own terms.

This is a practical necessity, since we could find no existing means for measuring the educational outcomes we had defined. Nonetheless we owe more to our students, our colleagues and the community whose resources we hold in trust. And we need to know more ourselves about the effectiveness of our approach.

We have therefore established a complex and long-range system of research and evaluation, administered by the Office of Evaluation, in which we hold our entire collegewide curriculum and its results up to a variety of the best available external criteria. This effort, initiated with major funding assistance from the National Institute of Education, should help to establish and improve the validity of our valuing curriculum. In addition, we hope that it may contribute significantly to the new field of evaluating non-traditional educational programs. *

Finally, we should say something about terms like "non-traditional." We use them often, as when we speak of "redefining" our approach or "creating a new" curriculum. These terms do point to a real, substantial change in the way we go about our work, but they can also mislead.

We do not see our commitment to teaching valuing as a radical new departure at all. Rather — like the experiential principle that learning arises from the interplay of reflection and action — our emphasis on valuing is really a re-emphasis on something as old as liberal education itself.

It certainly has had far-reaching effects, as we have reconceived our goals, redefined our curriculum and reshaped our teaching strategies and roles. It has led many of us into new areas of professional growth, from religious and ethical philosophy to the psychology of moral development, from theories of learning to the practice of assessment.

Yet it all has arisen directly out of our experience as professional educators who are committed to our several disciplines and to the traditional goals of liberal education.**

An air of excitement has come to characterize valuing education for us at Alverno. It derives in large part from the fact that each year we are more clearly apprehending and attempting to act out our goals and values as educators.

We find that we have initiated an ongoing dialectic by trying to define our goals and to realize them in practice. Each semester, each year, opens new realms in our awareness of how the valuing process operates, and how a person develops in the several abilities that contribute to valuing. What we learn in turn stimulates us to revise and refine our practice.

We have learned, however, that this process will not end. No utopian curriculum, no definitive theory of human valuing, awaits us. Instead we have committed ourselves, as we urge our students to do, to a lifelong effort — discerning, acting out, reflecting upon and reformulating what we believe and cherish. As educators, this is our quest for the good.

*Our evaluation research is outlined in detail in Mentkowski and Doherty, *Careering After College: Establishing the Validity of Abilities Learned in College for Later Success* (1977 et. seq.). The proposal and progress reports submitted to the National Institute of Education for this three-year grant (NIE-G-77-0058) are available from the Office of Evaluation.

**Read, "Alverno's Collegewide Approach to the Development of Valuing," in *Rethinking College Responsibilities for Values*, Mary Louise McBee, ed. (Jossey-Bass, Inc., San Francisco, 1980), pp. 71-80.

II. Teaching for Valuing

Valuing does not occur in the abstract, of course.

We first distilled our awareness of the valuing process and its importance to liberal education from our collective experience over a number of years in our several disciplines. To begin fostering that process, to focus on it deliberately and elicit and encourage it, we returned to its natural environments.

From very early in our discussions we had seen that our disciplines varied widely in the ways they were handling valuing questions. In some fields, such as philosophy and religious studies, moral problems and ethical categories have always been subjects of direct study. In others, they are more implicit — mingled with questions of aesthetic value in literature and the arts, for instance, or with the practical human decisions studied in history, psychology and sociology.

Still other fields are struggling with the consequences of a historic tendency to relegate valuing questions to "experts." None of us is immune to the kinds of searching re-examination demanded nowadays of the sciences and professional disciplines, as we all learn to deal openly with the moral and ethical problems of practice as well as content in our respective fields.

For all its various modes of appearance, valuing is common to all our fields of endeavor. Nobody's reserved dominion, it is a native growth that has taken unique shape in each field. It is a subject in which we each feel a proprietary interest and to which each discipline has a contribution to make.

Thus, while it might have been easier to adopt a single uniform framework, we agreed that we would learn most by encouraging each discipline to develop its own approach more explicitly.

Each discipline or professional department works as a sort of research group, bringing the value-laden issues inherent in their field into sharper focus and defining their profession's characteristic methods of engaging in value decisions. Individual instructors and teams give these working concepts actual shape as they create specific learning situations in their respective courses.

This multiformity daunted us a little at first. We wondered whether we could achieve a high enough degree of coordination and translatability among our efforts. With the constant synthesizing work of the Valuing Division, however, we have found that our differences constitute one of our greatest creative resources.

Not only do our diverse approaches produce cross-fertilization of perspectives and techniques, they also strengthen our confidence in the underlying commonalities we do discover. In addition, our diversity confronts the student with multiple frameworks with which she must learn to deal, thus offering her an opportunity to develop both her flexibility and her ability to correlate divergent points of view.

Rethinking a Course

It all begins, however, in the classroom. Sooner or later the general enterprise of valuing education becomes very specific, as the individual educator considers his or her course. We have each had to ask ourselves the same questions:

> *Given that valuing is intrinsic to my discipline, how exactly does it appear? How can I focus it, make it explicit? How can I create learning situations that allow the student to encounter and deal with valuing as a professional would — with both her valuing abilities and her knowledge of the field?*

Dealing with such questions has always led us to rethink an existing course carefully. Yet it has seldom led to a drastic redesign, or to the creation of a new course.

This is as it should be. We began teaching toward valuing, after all, not because we felt something was very wrong with liberal education and a new road needed to be found, but because we believed something was very right and was worth focusing on and enhancing.

Thus, a survey course on "American Music" has not become "Valuing in American Music," nor does the syllabus appear greatly changed. The week to week sequence of topics, the textbook and the discography remain about as they were. What the instructor has altered is how he states the goals of the course and how he focuses the student's efforts on building toward them.

Reflecting on the course goals, he recognized at once that he wanted the student to develop her abilities in at least three competence areas — analysis, valuing and aesthetic response.

He had commonly started this beginning course by training the student's "ear" so that she could recognize the general elements common to most musical works. She then learned the distinctive features and idioms of major American genres, from 17th century hymns to modern jazz. This represented a major analytic development.

It would no sooner get underway, he knew, than the student would also begin changing her evaluation of works as she learned to appreciate each in terms of its genre. At the same time, gaining familiarity with the historical context and the individual artist, she would predictably develop a more empathetic understanding of a work.

Here the student's growth in valuing and aesthetic response were closely intertwined, and both depended on her growing ability to analyze the work technically.

The instructor therefore defined the student's growth in all three competences as a primary goal in the course, alongside knowledge and "appreciation" of American music from colonial times to the present. He also shifted emphasis and teaching techniques accordingly.

At the start of the course, for instance, he had usually drawn the class into a discussion of their musical preferences. He would take notes on this session as a basis to look back on informally later. Now he adds a short questionnaire, asking each student to rate the various genres and briefly explain her reasons.

This gives every student a starting text from which she can trace the sources and implications of her musical values. Later in the term, retaking the questionnaire and comparing it with her earlier response, she can gauge her increasing analytic sophistication and the corresponding shifts in her valuing.

Throughout the course, the instructor's sharpened focus on developing the student's abilities has led him to increase student participation — getting her to do the work of analysis, valuing and aesthetic response as well as watching him model the process.

After setting the framework for a given era in a lecture or two, for example, he encourages students to join him in subsequent sessions as co-presenters. Together they analyze the music of a particular composer or genre as a reflection of the period. Students also work frequently in small groups to analyze works heard in class, relating them to what they are learning and examining their own responses and judgments.

The instructor had also traditionally asked for fairly extensive papers at mid-term and semester's end in which the student discussed selected works at length.

Now, to reduce the bias of differences in writing ability, he has altered the mid-term requirement to a written outline and an oral

presentation before a panel made up of himself and two of the student's classmates. The final project is a brief paper and a team presentation to the class. Both projects are assessed according to the criteria for aesthetic response, valuing and analysis, as well as for the student's command of musical and historical knowledge.

Modifying these and other learning experiences, strengthening the emphasis in certain areas, the instructor has thus reshaped his "American Music" course to focus on three competences that had all been inherent in its traditional design.

As well as deciding which competences to emphasize, of course, he also had to deal with another focusing question which we all face:

> *"Within each competence, which levels are best developed in the context of this course?"*

The "American Music" survey is offered primarily for the student new to music. So the instructor chose to concentrate on Level One of valuing, analysis and aesthetic response. From the first questionnaire to her final paper and presentation, the student works "to observe and identify the elements" of works in American music and to discern and articulate her response to each work and its elements.

This closely parallels the first level in valuing, where she learns "to identify her own valuing." Throughout the course the student works to find the values implicit in her responses to each work and to make her judgment process more explicit. She also identifies the value expressions in her early rating of the several genres and her later "retake" of the questionnaire; and tries to trace her musical value choices to sources in her background and experience.

In addition, students may develop further in any of these three competences during the semester. Almost every student will find herself using the inferential abilities of Level Two in valuing, for example, as she learns to distinguish values expressed or implied in each musical work and relates the artist's specific musical choices to the genre and the historical context.

This sketch of how "American Music" has changed while remaining the same illustrates just one instructor's creative response to the question of how to focus on valuing. In each of our 14 academic and professional departments, faculty members have worked singly and in teams to highlight the unique shape of valuing as it appears in their disciplines. So far, well over 100 courses have been reshaped to emphasize their inherent valuing content and to encourage the student to develop her valuing ability at one or more levels.

The balance of this chapter "looks over the shoulder" of faculty members in a variety of disciplines as each has worked to find the indigenous form valuing can take within a given course. These are only brief examples, not full course designs. Yet they illustrate the range and richness of forms valuing education has taken already, as well as some of its general patterns.

Level 1: Sharpening Awareness

Beginning students vary greatly in their awareness of valuing as an identifiable activity, and in their ability to articulate and reflect upon their own values.

The eighteen-year-old is likely to be quite consciously selecting values and directions for her life, though she may not recognize some of their sources. A mother resuming her education, equally eager for a chance to reflect on her goals, may have a more developed sense of what she believes in and how she learned it. A professional woman entering Weekend College may have an explicit view of her career aims and her own decision-making processes, yet may want time to probe the values implicit in her life and work styles.

Given such diversity, working at Level One enables beginning students to develop a common focus on "valuing" and a shared language about it. At the same time, each one examines her own professed and implied values and moves toward a more comprehensive view of her valuing as an integrated process.

Courses which focus on Level One invite the student to articulate her values and to discover many consonances and disparities — between the values she may profess in regard to different issues, between the values she may state and those implied by her habitual methods of communicating and acting, between her values and those of her classmates or of the field she is studying.

Making her beliefs explicit and confronting many potential conflicts, as well as so much new information, can be a bracing experience. So the student needs a strongly supportive environment. This is where we as instructors can lay those "ground rules" of mutual respect and cooperative inquiry which govern not only our classroom practice but also our definition of liberal education.

One sociology instructor, for example, readily listed valuing among the relevant competences to be developed in an introductory course.

He had already identified his primary goal as helping the student begin "to think sociologically." Specifically, he wanted her to move beyond an "actor-centered" view of human affairs toward the ability to think in terms of social structures and systems. He hoped she would begin to appreciate the dialectic between both views — *"to see how you create the social world and it creates you."*

The problem, as he saw it, *"wasn't to work valuing in, but to factor it out. It so permeates sociology, especially at this intro level where you're urging the student to analyze her own perspective and take on a whole new framework, that there's no place it doesn't appear."*

Customarily he had used the opening lectures to challenge the student *"to become a stranger, to alienate yourself from what you take for granted and see it from the outside."* Frequently, he would elicit student responses to current social questions for dramatic evidence of actor-centered thinking — *"blaming the President for inflation, or suspecting that somehow the poor person is morally responsible for being poor."* Often, such responses would provoke spirited discussions.

By eliciting and guiding these "spontaneous debates," he would show students where they were making individualist assumptions. *"This analytic alienation,"* he notes, *"is essentially what is asked at Level One."*

"But simply making lists of values I have pointed out doesn't work — they have to see that values have enormous consequences." He thus makes more systematic use now of the disagreements his questions provoke, leading students to discover their own assumptions and to appreciate the defining pressure such implicit frameworks can have upon their valuing.

"After students have taken fairly clear positions in the 'debate,' I call a halt and break them into small groups according to which 'side' they took."

Guided by his instructions, the small groups surface "actor-centered" assumptions on their own. And they begin to see that such ideas can have implications they don't like.

"More often than not these supposedly like-minded groups soon fall out, as they discover that they reached their shared position from widely different starting places.

"When a student sits down with a classmate she thought was an ally and works through something that has real fallout, this whole question of frameworks

and assumptions is no longer just a theory. It's a real process, one that isn't finished when I've stopped talking about it."

Making use of conflict as a learning experience, of course, requires attentive care on the instructor's part. *"I have to strike a balance, to ask, 'Why do you hold this?' I also encourage students to ask each other. But with care — if you question too hard, the other person may hit the wall and simply say, 'Get off my back.'*

"So I have to be a friendly figure. I have to stay alert to where the student is and support that. What's important is to create an atmosphere that this is not a personal assault but that your value system, or your group's, is something we can study. And sociology is a tool we use."

For another instructor working with beginning writing students, the vagueness of "simply making lists of values" in the abstract turns out to be pedagogically useful. After creating and rank-ordering such a list for herself ("not to turn in or share," the instructor notes) each student works in a small group to rank a list given to the class. *"It immediately surfaces the semantic problem. How can you prioritize 'honesty,' 'loyalty' and 'generosity' as qualities in friends, or even agree on their meaning?*

"They come very quickly to see why abstracts must be made concrete. They're also able to look at how their responses to these words varied, although each of them was sure she knew what it meant at first. They begin to ask 'What are all the ways that a word or phrase could have meaning for different people?'" In this experience, the students thus begin to derive "concreteness" and "sense of audience" as important criteria for effective writing.

They also begin sharpening their sensitivity to "value indicators" more subtle than abstract value terms. *"They see how portraying an action, even selecting the adjectives and adverbs in describing something, can create an unmistakable value frame, one that has a much more real 'feel' than mere declaration. They see that to write is to express values, and to call them forth in the reader."*

Another effective learning experience for the beginning student is keeping and analyzing a valuing journal, a reflective record of incidents in which she has had to clarify or act out her values in concrete terms. Instructors in several fields — religious studies, nursing, acting, chemistry — have found that some form of journal can help the beginning student become more aware of the pervasiveness of valuing and of her own values. It also helps her form the habit of looking for integration between her "value system," however amorphous it may yet appear, and her actual behavior.

In introductory philosophy one instructor finds valuing journals crucial to the learning process. *"Our department focuses more on philosophy as method,"* she explains, *"a mode of dialogue with and about experience to make sense out of it, to live it more fully. 'A more intensive reflective awareness, leading to expression in action' is the way I put it in the syllabus."*

She sees valuing as nearly synonymous with this. *"Regardless of the specific mode or problem, you must use a process, you must proceed philosophically — and that requires valuing."* She therefore begins the course by *"having the students reflectively discover different ways to engage in valuing, to locate meaning.*

"Through an inductive dialogue, we analyze numerous short extracts and reach consensus in the classroom on fundamental grounds or approaches which are anterior to systems or -isms. Each group finds its own terms for these, but they usually involve the distinction between self-generated, interactional and absolute or ontological approaches.

"After the terminology has settled and become familiar, we begin looking to the personal valuing process along with the philosophical works. Here is the big jump — to personalness, practicality. Because they are beginning students, I use a highly guided journal format. I ask them to be sure each entry responds to a series of criteria questions in observing and recording the event, and I use another set of questions to guide the reflection phase."

The journal remains private throughout the semester, with the instructor checking for frequency of use and for the student's ability to follow the guide questions and apply valuing terms. Toward the end of the term, each student is asked to reflect on her journal entries as a whole and generalize from them about her valuing patterns, their relation to the philosophic works and approaches she has studied, and her change over the period recorded.

"Actually," the instructor notes, "I'm starting them off with Level Two work — analyzing the writings of others — as a modeling practice for Level One, reflecting upon their own 'works' in the journal.

"But the combination helps them become much more able to see their own values, especially in areas outside overtly moral or religious issues. They also begin to see the need to point to habitual action, to find patterns of consistency beyond the single event or issue."

Valuing journals have also proven effective in helping to deal with a widespread tendency among beginning students "to respond with the raw data instead of reflecting upon it," as one biology instructor put it.

"Not only do these inappropriate personal revelations sidetrack the class," a colleague agrees, "but the student often exposes herself further than she's comfortable with, thinking it's what is being asked for." The pages of a journal, along with careful guidance in the reflective process, "can give her a learning environment that is as much safer than the classroom as the classroom is safer than the street."

For similar reasons, another philosophy instructor prefers not to begin with personal values and decisions at all. "The problem isn't getting them to reveal," he says, "but to be less revealing and more reflective. I have them react to outside stimuli at first — characters in a play, or philosophers — so they can allow this process to enter their own lives later.

"After showing A Man for All Seasons, for example, I ask them 'Which character do you prefer? Why?' Or I will ask for their preference among philosophers on a given issue, after we've read excerpts. When a student answers, 'I don't like Meg,' I can ask, 'Do you think Bolt portrayed her poorly, or do you mean you didn't like the kind of person she is?'

"Then we're off into a half-hour discussion of how aesthetic form is used to embody philosophic meaning. At the same time, we are probing the student's own process of judging value.

"You can see," he adds, "that I mix Levels One and Two very freely. I find them almost impossible to separate in the learning experience.

"There is a difference, though. The tendency to react, to alienate, to say 'I just don't like that kind of person' or 'In my home that wasn't allowed' is alright at first. But by Level Two, I expect them to be developing appreciation, understanding, empathy, respect. I'm trying to create a climate in which they're supposed to give the philosopher a chance.

"If I keep insisting that they do this, they get the feeling that I'll treat them the same way. I urge them to look for the truth in what each philosopher says, not just what's wrong. We do the same with each other.

"Eventually, I find that when my own values start to emerge they push me to make

them explicit, not because I'm the authority with the answer but because they know it's just part of the process, the way you do philosophy. That's a good sign."

Such modeling by the instructor can be especially helpful at these initial levels, as the instructor of an interdisciplinary Weekend College course points out.

"Some students are excited to find and probe into their own decision-making processes, their values," she says, "but others cannot tolerate it. In the latter case, I move the group off track for a while, and use a word like 'time' — 'on time,' 'use time,' 'keep time' — to look at implied values and their sources.

"I can analyze my own foibles and confusions about time, and even demonstrate how I sort through a value conflict, in a completely non-threatening way. It lets me model the process in an area that's funny and self-revealing and not too 'heavy.'"

Modeling can thus help to establish a secure ground for diffident students to move gradually into the process of articulating their values.

Eventually, however, their own abilities must be exhibited and stretched. *"There are times,"* says the philosophy instructor who begins with dramatic characters in order to respect privacy, *"when I must let them say, 'That's what I believe! Don't bother me.' Perhaps I even err in letting them do it too easily. But I'm not doing the student any favor if I can't lead her past that point eventually, to reflect on why she believes it and how she applies it."*

"Opting out and remaining 'safe' is OK at a given moment," the sociology instructor agrees, *"but it won't do for a complete liberal education. Nor will the attempt to escape into supposedly fact-centered fields like the hard sciences."*

A colleague in the chemistry department emphatically confirms that point. *"We include valuing right from the beginning, even in the inorganic-organic-biochem sequence for non-majors,"* he says. Each student keeps a valuing journal focused on her educational and career goals and their sources, while readings emphasize the role of women in the sciences.

"In the first place," the instructor explains, *"most students, whether they're 13 or 50, come here with the usual female experience of having had difficulties with math and science. But these have been shown to be self-accepted limitations, passed along by parents, relatives, friends — even teachers and advisors, I'm sorry to say. So we have to deal with that head-on if she's going to get anywhere, whether she's a nursing major or just taking this one course.*

"On the face of it," he admits, *"this may not seem directly related to the principles of inorganic chemistry. But our whole focus is on how the chemist, as a scientist, thinks. What this peculiar limited way of looking at the world, with these seemingly simplistic models, makes possible. And what the implications are of some of those technological possiblities.*

"So keeping this journal gets the student into the habit of looking at herself thinking. And sooner or later she is raising questions like, 'Just what are the scientific thought processes that are supposed to be so hard for me?' 'How does a chemist state a problem, and what makes that unwomanly?'

"She can't wrestle with questions like that very long without advancing her knowledge of just what we regard as the essence of chemistry. And at the same time she's getting deeper into value questions that are inseparably tied up in the profession and are very real in her own life."

Levels 2 and 3: Tracing Patterns

Fairly soon in her first year, the student has usually become alert to valuing. She has also gained some familiarity with a basic vocabulary for describing it.

Her transition from identifying her own valuing processes to discerning them in works she studies may be almost imperceptible. In fact, some instructors deliberately interweave the two processes from the beginning, as we have seen.

Until well into her second year the student works at Levels Two and Three, first with aesthetic and humanistic works and then with the works of science and technology. In both realms, the primary valuing ability her courses challenge her to develop has to do with tracing implications.

She most often works "backward" at Level Two, inferring the value frameworks that give rise to an historical essay or a religious text, a short story or an opera, and relating them to their cultural and historical sources. At Level Three she usually works "forward," extrapolating the impact of a scientific theory upon future belief structures or the pressures a technological change may exert upon a community's values.

Throughout this intermediate phase of the curriculum, the student continues developing her sense of her own valuing by engaging in dialogue with the value systems she encounters.

We take particular care to encourage this dialogue. It not only strengthens her own convictions, it also enhances her empathetic understanding of others' values and gives her important practice in constructive interaction and consensus-seeking.

In a poetry course, for example, an English instructor finds that students working at the second level in valuing can find a new relationship to literary art.

"They tend to look at poetry like 'pure' mathematics, an enclosed little world of forms completely apart from the real world except that the math can at least be applied to real problems. Even students who are quite involved in literature," she notes, "are often coming at it this way unawares.

"Working directly on valuing in the course creates a chance for them to discover how value-laden poetry is. Almost every work has an implicit value system.

"And there is also a value system surrounding poetry. Reading any poem raises the question, 'Does literature have a value in our society?' Or as the student puts it, 'Why am I reading this?' "

Working in class with a poem like Frost's "Death of a Hired Man" or Dylan Thomas' "Do Not Go Gentle into That Good Night," students first identify the attitudes and implicit valuing in the poem.

"Then, instead of talking at once about Frost's diction or how Thomas has used the villanelle form, I encourage them to work through their own responses to the question of how to deal with someone who is dying.

"Once they have permission — and guidance — to explore what used to be considered a digression from the poem-as-text, it's surprising how deep they can go. More than one nursing student, for example, has found the poem a shock and a safe arena that starts her working through her own feelings and uncertainties about death and dying."

Returning to the text of the poem, the student is now in a position to *"learn to deal with the work on its own terms. She can distinguish more clearly what she has brought to the act of reading from what the poem brings. She can sort out which things in the poem are non-negotiable 'givens' and which are more ambiguous, just as she sorted out areas of firmness and ambiguity in her own attitudes.*

"And she can start to see that both the work and the reader are needed — that what she brings is valid and necessary, in order to make meaning of those elements in the poem that aren't fixed. She sees how poems demand that the reader imagine, project, interpret. Thomas spoke of 'holes and gaps that let something not in the poem creep, crawl, flash or thunder through.'

"So she starts to see poetry as an interaction, a kind of dialogue in which she is a co-creator. She becomes familiar with a poem as a place where she can discover and affirm and even begin to change her valuing about human problems that really matter.

"And for the nursing student, learning to work with the poem can even be a kind of model for working with a client. She's a little better now at attending closely enough to identify and interpret her client's valuing cues, and sorting out her own valuing from her client's so they can work together."

A religious studies instructor likewise finds that in working at Level Two, the student goes beyond passively regarding the "otherness of the work" and begins to engage in more of an active dialogue with the author. In a course on "Faith and the Contemporary Person," this kind of interaction is virtually identical with the course's primary goals.

"The course is a response to some key questions," she explains. *"In our age, with its frank secularism and fermenting religious pluralism, how can the believing person state clearly what faith means? How can the Christian explore and explain the role of Jesus Christ in her own life and in the world around her? How can a person who is seeking a spiritual center clarify her questions, and learn to distinguish what genuinely helps her grow?*

"Of course, we can't wrap these up neatly in one semester. But my objective is for the student to begin developing a broader perspective on religious faith. I also want her to reach a deeper awareness of her own faith — or her quest for one — and its relationship to others."

From the start, each student keeps a valuing journal in which she focuses on her spiritual life. Guide questions lead her to observe and analyze her habits of worship and prayer, her religious study and discussions, her actions and her encounters with other forms of faith or doubt. She is asked to reflect on these in relation to her own statements of several elements of her faith. She thus develops her ability at Level One in valuing, or reinforces it if she has already developed it in other courses.

At the same time, the class is creating some conceptual frameworks. *"We consider faith as a personal response to encounter with God — met in scripture, worship, prayer, sacraments, mystic visions, miracles, dreams.*

"We look especially at revelation in the form of a person, as the Christian encounters God in Jesus Christ. And to get at what that means we make distinctions, such as prophet, judge, teacher, healer, leader, priest, friend, savior.

"We also examine organized religion as a way to express and develop faith, to achieve personal salvation and assume corporate responsibilities. We derive these concepts in part through discussion in large and small groups, and in part through analyzing written works, hymns, prayers, liturgies, visual art and even films from various Christian traditions and other faiths. Each class may end up phrasing them a bit differently, but the fundamental questions and concepts always emerge."

In each work the student learns to look for basic value assumptions, explicit or implicit, and for ways in which the method and structure of the work organize and reveal valuing. She also analyzes vocabulary as a prime source of value indications, and tries to relate the work's values to what she knows of its cultural and socioeconomic setting.

Repeatedly throughout the course, she practices this complex of Level Two valuing abilities.

She may analyze the theology and valuing statements implied in a window from Chartres Cathedral and relate it to the Roman Catholic faith of thirteenth century France, then critically scan a portion of the Upanishads for what they imply about the nature of contemporaneous Hindu faith. She might also look at the lyrics and music of an American slave spiritual for expressions of how West African animist beliefs and Christian millenial hopes combine as a force for dealing with poverty and enslavement.

By the end of the semester, the student has recorded and reflected on several weeks in her own religious life and has encountered and analyzed a variety of religious expressions. *"She has also developed the habit,"* the instructor notes, *"of asking certain penetrating questions."*

Because they are focused in terms of valuing, these questions help her get beyond the clash of doctrines and concentrate on the values people of differing faiths affirm — in profession and in action. At the same time, she is deepening her understanding of her own faith through a similar inquiry, and through the experience of taking on others' religious perspectives.

"Thanks in large part to this valuing focus, I haven't had students finish this course feeling 'tossed adrift on the seas of relativism,' or proselytized away from where they are. They do change, often significantly. But the change is consistently what I would call growth, toward a firmer grasp of their own direction and a stronger ability to dialogue effectively."

In most disciplines, the student working at Level Two spends much of her time and energy analyzing finished works and engaging in some form of dialogue with them. For students in a studio drawing class, however, one art instructor has come up with a creative variation from this pattern.

Besides studying drawings by established artists, the student is invited to identify valuing *"as a reflective process, utilizing your own original drawings."*

As the class learns various drawing concepts and techniques, each student broadens the elements of style from which she can choose. *"She also uses these preliminary drawings,"* the instructor says, *"to explore how she might express her values through technique.*

"Drawing is a very complex form of human action. Valuing can be expressed in the selection of media and materials, the choice of subject matter and imagery, and the physical arrangement and composition of the drawing."

Drawing also has the virtue, he notes, of being private and non-interactive enough that even the most uncertain student can explore new directions safely. Yet it leaves a clear "objective record" in the drawing or sketch, for student and instructor to analyze together.

"Once certain patterns or consistencies in her value expressions begin to appear, she specifies at least three major value contexts in her drawing, and takes these as the basis for attempting some complete works."

At this point, if she hasn't already done so, she "goes public," submitting her works-in-progress to the regular in-studio critique sessions. As these continue, she has the rare opportunity to watch other artists attempting to articulate and then embody their valuing in specific works.

As is frequently the case at the second level, aesthetic and moral valuing interact freely.

Because drawing is more physical and intuitive and less cognitively controlled than planning a meeting or writing an essay, it often alerts the student to aesthetic

preferences and expressive resources she didn't realize she had. She is urged repeatedly to hold the values she has professed at Level One alongside what she is learning about her valuing as expressed in drawing.

She thus begins to see consistencies and contrasts between her aesthetic and expressive values and her religious, ethical and moral beliefs. She also watches as her classmates' differing perspectives develop integrity in their artistic expressions.

"This emphasis on valuing," the instructor says, *"can lead her to really probe her reasons for drawing, her desire for visual innovation and her whole sense of the purpose of art."*

At Level Three the tendency is to focus on completed works, as it was at the second level, except that the works are scientific and have technological applications.

The student also turns her sharpening eye for implications more toward the future. She not only traces the implicit values animating scientific efforts, she also projects the impact such works are likely to have upon individual, community and cultural values.

In a year-long organic chemistry course, for instance, one of the student's first "lab" projects occurs in the library.

Over several weeks she monitors popular news media for stories or advertisements involving organic chemistry. She identifies their overt value content, then infers and analyzes the value frameworks implicit in them.

"She begins to see how widespread the effects of 'ivory tower research' really are," the instructor says. Besides further developing her ability to trace value implications, *"she begins drawing a mental map, a crude sociogram if you will, of the many groups in our society who have an interest in organic chemistry and its uses, and the conflicting values they bring to bear on it."*

How these forces interact becomes the explicit focus of a major project later in the course. In a case study guided by outline questions, she researches and reports on the history of a single industrial application of organic chemistry.

"Of course," the instructor says, *"she has to identify the nature of the chemical discovery. But I also want her to identify the goals and values that led to the research itself. Was it financed by a potential user in search of such a process or product? Was it more of a fishing expedition? Did the chemists select the problem on 'purely' scientific grounds or did they knowingly respond to social demands?"*

The student next works to determine whether there were alternative applications or courses of development. She also tries to account for the valuing decisions that led to the direction actually chosen.

She then examines the impacts this technological change has had upon the groups that sought it and upon other groups affected by its implementation. Finally, she applies her own value standards, critiquing the development and effects of the industrial application whose history she has traced.

"To learn to do organic chemistry as if it only happens in the laboratory, divorced from the rest of life, is to become a machine that needs human beings to guide it," the instructor says. *"We are trying to teach human beings."*

Biology courses likewise focus on valuing from the start. *"I don't see how we couldn't,"* says one instructor. *"Valuing is simply fundamental to any life science."*

In the introductory survey of biological concepts, she takes care *"to have students examine the idea in its cultural setting. I may ask them to look at the way Paracelsus, a contemporary of Luther, wrote almost mystically about gaining and using knowledge in order to heal. Then they*

might compare the way Semmelweiss was scorned to insanity 400 years later, because his idea that surgeons should disinfect their hands threatened their prestige as healers."

She also uses the introductory weeks as an opportunity for students to extend their ability to identify valuing indicators, begun in their work at the first two levels.

"After reading and analyzing something like Koch-Pasteur debates in class, I give them a set of four or five recent articles from major journals with a respond-and-analyze form. Many of them make a great discovery. They are truly startled to be able to find value statements in 'modern' scientific research reports."

In a microbiology course, the instructor focuses on the valuing implications of scientific research. *"In microbiology,"* she says, *"especially in the two fastest-moving areas, genetics and immunology, there are value-laden issues everywhere.*

"All the research on DNA, for example, has so far been done on microbial life. The research designs themselves are full of questions: in creating Escherichia coli variations, what if we create a pathogen? Even more simply there are problems of hygiene, waste disposal and so on. In the research alone there's a potential danger to all life forms, to the entire balance of nature, not just human health."

She also directs students' attention to the impact of microbiology's applications. Early in the semester, *"along with their mastery-checking tests, I give them 'pro-con' articles on various issues, like the ones that appear in the Hastings Center Report. I also give them worksheets to pick out the value statements in the article, analyze the implied values and assumptions, and then react with their own values."*

These exercises, which reinforce the abilities the student has developed at the first two levels, focus her awareness on some of the valuing problems specific to microbiology. They also yield a profile of her espoused positions on several fairly general issues, such as parental responsibility for genetic health.

"Later, we work on dramatic 'vignettes' where people are dealing with situations in their lives that involve these same general issues, but on a very particular and personal level. Here, I ask each student again to analyze the values involved, and then to make her decision for that situation and explain her reasons.

"Two areas of real contrast emerge. First, she finds that her responses to these crisis situations are not always congruent with the general responses she made to the theory articles earlier. Second, she is likely to get so tied up in the moral problem that she forgets to check her data base."

One of the vignettes is the well-known kidney transplant problem, in which the student takes the role of a surgeon who must choose one of five patients to receive an available kidney. Given thumbnail biographies of the five, *"students tend to plunge into arguing who will contribute more to society, who has more people depending on them — without stopping to ask whether any of the candidates have been shown to be immunologically compatible with the donor.*

"When I point this out in feedback, students are almost always astonished. They see at once that using their scientific data base is also one of their moral obligations. But this has to be constantly reinforced in order for it to happen habitually."

In an interdisciplinary Weekend College course, students working at the third level also trace the valuing implications of technological change. Using materials as diverse as anthropological case histories and science fiction speculations, they develop their ability to project the impacts of a given change upon the value structure of a society.

One instructor has the student begin by reading Lauriston Sharp's classic monograph, "Steel Axes for Stone-age Australians." She is asked to infer the primary values of the Yir Yoront culture, applying the ability she has begun developing at Level Two.

She then works to identify and evaluate the major changes in tribal behavior after steel axes were introduced at the missionary post. She is asked to describe several value shifts that took place in Yir Yoront life, and to project a possible future resolution of the great value instability brought on by this new tool.

"Anything I teach is about valuing," the instructor says. *"It's tied in with the content of every discipline. But I like to begin with the 'Steel Axes' learning experience because its story drama is so powerful. It literally stuns them into awareness of the implications even a single small change can have."*

The ethnologist's method of tracing the drastic impact of change — on everything from family roles and individual self-esteem to a culture's trade patterns and even its creation myths — usually represents a surprising new way of thinking for the student.

She is asked to apply this new perspective at once, by projecting the impact such "steel axes" as cloning or direct control of the weather might have upon our own culture. She articulates her personal values in regard to each area of life affected, and attempts to assess what the change would do to her valuing. She repeats this process as the class considers other anthropological works, such as Firth's studies of the Tikopia.

Later in the course, the student analyzes selected science fiction stories that depict the future shape of society in the wake of technological breakthroughs. *"She sees that a writer like Vonnegut or Bradbury or Joanna Russ is using almost the same technique as the anthropologist, except that they're extrapolating forward, working imaginatively instead of empirically.*

"The stories have another advantage. Ethnographic inferences have to be documented, but fictional effects only have to be plausible — and in humorous work like Vonnegut's, they're barely even that."

This experience thus helps the student prepare for the emphasis on extrapolating consequences and planning alternatives which she will encounter at Level Four. *"It helps free her to project more creatively. You might say the anthropology shows her how to trace a network of value implications carefully, while the science fiction encourages her foresight."*

Level 4: Carrying Out Decisions

By about midway through her second year, the student has repeatedly demonstrated her abilities at Levels Two and Three. She is ready to begin integrating her several abilities and applying them in less structured situations.

She has now spent the better part of two years developing her awareness of her own values and has become used to critically analyzing her standards and judgments. She has become more adept at perceiving and understanding others' values, whether openly expressed or only implied, and at analyzing them critically as well.

In classroom debates, moral dilemma discussions, role-taking and other exercises she has learned to take on the perspectives of others — the views of her classmates, the attitudes of a historical or fictional character, the point of view of a particular theorist or the ethos of a profession. She has gained fluency in expressing her own valuing and relating her judgments to frameworks that differ from hers.

In her work at Level Three, she has also begun to project impacts and implications. Her work at Level Four significantly extends this ability, along with the interactive valuing skills she has begun developing.

Courses and field learning experiences at this level challenge the student to integrate her many valuing abilities into a coherent approach to real problems. Responding to a variety of such challenges, she begins to develop a firm command of her valuing process as a whole, from theoretical considerations to moment-by-moment actions.

This is not likely to be the first time she has engaged her valuing abilities in unstructured "real world" situations. Many a beginning student, for instance, has taken advantage of the valuing journal's opportunities for reflection and feedback to improve her effectiveness in a situation even as she was recording it.

But now every student is specifically required to "try her wings" in a variety of contexts. Our role as faculty begins to shift from managing designed learning situations toward offering support primarily in preparation and reflection, while the student begins to operate more and more on her own.

Students in an experimental psychology course, for instance, struggle to apply their valuing abilities as they actually design and carry out their own experiments with human subjects. *"Our department emphasizes human behavior, not animal,"* the instructor says. *"This simply underscores the self-evident role of valuing in psychology.*

"I feel it should be in the bloodstream of every psychologist to look at our research goals in terms of what can be done ethically," he adds. *"But my first attempt at teaching toward this wasn't very successful."*

Students were asked to analyze articles in American Psychologist on ethics in research, and to synthesize the principles the discipline of psychology was trying to abide by. *"I did this to acquaint them with the fact that psychology takes this seriously, and with the specific issues surrounding research.*

"But it was too distant from their own experiments. That was the failure.

"So the second time we worked directly from their own process. I still gave them the articles, but I then asked them to respond to the question, 'Assume there are no ethical restraints on human subject research, and then look at your research goals. How would the experiment differ?'

"This contrast proved to be a much more effective teaching device. At first they're tempted to say, 'Why, I'd achieve my goals then.' But as they work it out, they start realizing that no experiment reaches all its goals — which is another one of my intentions in the course.'

Students discover their own ethical limits in this process, as well. *"They realize that even if they could, there are things they simply would not do. They begin to understand where constraints really come from."*

Early in the course, the class also cooperatively designs and carries out some brief model experiments. *"Here, we can work together through some of the questions and limits, such as compelling subjects to participate or getting them to do things they would not normally do. We look at the valuing problems in pre-informing subjects, giving them results, whether or not to practice deception and if so, how much is fair?*
"Again, I present them with the extremes: 'Suppose a subject finds out from a third party the results you withheld and calls you a liar,' I ask. 'Do you feel like one? If so, how can you meet this implied obligation?' "

Wrestling with such problems both in the classroom and in her own research design, the student comes to understand that *"creating an experiment is shot through with valuing. She can't escape the human and ethical dimensions. In fact, she discovers that she doesn't want to. That's part of what every professional needs to know: what the boundaries of the discipline are, and how to set her own limits."*

The decision-making called for in a drama course on Shakespeare is of a different nature.

"I believe strongly that taking a critical stance, and making it public, is a form of action," the instructor says. *"If it is done conscientiously it comes directly out of one's personal integrity. And it is a further step in discovering that integrity, making it real in the world.*

"One of my major purposes is for the student to make such a response, to find her own relationship to Shakespeare and explore it." This enterprise, she notes, points up the fact that valuing and aesthetic response can be virtually two parts of the same process.

"As we study the plays we are always looking for the value assumptions, linking them to the Elizabethan background just as we do the language. And we begin building a cumulative picture of Shakespeare's values against that background. We also examine selected critical writings, so the student can draw out the value assumptions that the major critical schools have applied to Shakespeare."

Originally, the instructor had asked for a written statement toward the end of the course in which each student stated her preferences among the plays and specified the criteria she saw guiding her choices.

"But that still gave her no sense of the context in which literary valuing takes place. She wasn't called upon to deal with the assumptions and the repercussions of the choices she made. Her decision making was taking place in a vacuum.

"So I adapted an assessment the department designed for majors. Each group of three or four students becomes the program committee of a community theater in an urban area modeled on Milwaukee. They have to decide which three plays to produce for a Shakespeare festival."

The non-literary constraints include social and economic profiles of the community, as well as the limitations of a budget and available talent and facilities. But the focus is on the question of the play's value in this setting.

"They have to be explicit about the values in each play that led them to decide on it. They can't just talk about 'life values.' They have to confront questions like 'What is good art?' 'What functions should art serve?'"

Each student works on her own to develop a list of criteria, and drafts a one-page memo explaining her choices. The "committee" then meets. *"They thrash out a consensus on what criteria they will use as a group. I also ask them to agree on a list of the main value questions these criteria respond to."*

Then they go back on their own. Each one picks the three plays she thinks best meet the group's criteria, and writes another "rationale" memo. Finally they reconvene to agree on a final selection and present their choices to the class, who take the role of a board of trustees.

"I find this learning experience much better," the instructor says, *"and so have the students. I particularly like the way it draws the student back and forth between her own valuing and the things she must consider when she is acting in behalf of others. And the emphasis on different perspectives, having to negotiate an acceptable consensus among them.*

"It's too easy for literary judgment to become isolated and arbitrary. This puts the student right in the middle, where she must justify her critical choices and where she sees them generate real conflicts and immediate consequences."

In an intermediate philosophy course on "The Quest for Certainty," the instructor also guides the student's use of valuing into conflicts. The texts for the course are from

a number of thinkers dealing with the epistemological problem of certainty and its effects on human life, from the theories of Kant or Hume to the psychotherapeutic approach of Victor Frankl.

"As a sort of case study," the instructor says, *"I ask each student to describe two or three major decisions she anticipates in the next few months. After several weeks of discussion, I will ask her to choose one and relate it to one or more of the perspectives we've studied.*

"Rather than leave this like a term paper, I'm inclined to be fairly directive about setting the options. This enables me to tailor-make a conflict for the student.

"If she's simply making decisions without reflecting on their meaning, I can draw her into that realm. 'How would Frankl deal with a client facing this decision?' I might ask. 'What would Sartre say? How would you answer them?' "

"If she's taking theoretical stances and doesn't see their real-life implications, I can lead her that way. 'When we studied Frankl,' I might say to her, 'you said thus and so. Now what does that mean in relation to this particular decision?'

"In either case, I can begin where the student is and bring her to resolve conflicts between her decision and value frameworks — both hers and the others we are studying.

"In relation to her own values, it's important to let her know that consistency is important but it isn't the sole criterion. If she becomes aware of inconsistencies in her approach, that's a successful learning experience.

"In relation to the theoretical systems, it's important that she learn to acknowledge their reality and significance. After dealing with them, her beliefs and choices may well stay the same. They may not have directly altered the outcome of her decision, like changing part of a chemical process. So she learns that values don't simply determine choices or actions in a cause-effect manner. But she has recognized these as real frameworks that exist and are not trivial or foolish."

In a sociology course on "Social Stratification," students work at Level Four on decision making about their professional futures.

The course focuses on the influence of "patterned social inequality," which, the instructor says, *"lies at the heart of most sociological inquiry and is one of our generation's most pressing questions."*

Using texts and case studies, the student works *"to identify and clear up the myths and half-truths — and blatant fabrications — that have obscured this question.*

"She learns to ask which inequities in a given situation are systematic and which really reflect individual differences. She also confronts the matter of how much systematic inequality is inherent in the very nature of social organization itself. Finally, she can begin to look at various means of attempting to change these patterns, and she can assess their effectiveness."

The touchstone for all these judgments is the notion of *"relevant inequality, the sort that really matters, that affects someone's life chances."*

Nothing makes this concept clearer to the student than applying stratification analysis to her own plans. *"It all comes home — the force of social structuring, the real possibilities and limits of individual freedom — when she examines her life choices in this light."*

Early in the course each student works on a team, mapping some of the structured inequities of American society and tracing their historical evolution. This extends abilities she focused on at Level Two. Later she extrapolates the future impact of women's movements on two different social settings, a process similar to her work at Level Three.

Then she works through her own professional plans, hopes and goals. *"What role has her position — race, class, gender, age — played in shaping these plans? Which limitations has she automatically accepted? Which ones can she realistically expect to overcome? What will it cost? These are the kinds of questions she must deal with."*

This experience strongly reinforces the "analytic alienation" of introductory sociology, but on a more advanced level. It again challenges the student's ability to analyze values implicit in a social matrix, and further extends her skill at forecasting the consequences of major value choices. But the context is her own decision making.

"The outcome I'm seeking," the instructor explains, *"is for her to be able to discuss stratification with theoretical sophistication and to apply it accurately, as she would in a case study — but to be able to say it about herself. Valuing is central here, because this is not just the theory of stratification. This is seeing it in her own life.*

"I do have to prepare students for the element of danger," he adds. *"I had sort of a mess on my hands the first semester, when I had the first two students stand up and present this critique of their career decisions to the class.*

"One was a woman who saw explaining herself as intrinsic to her way of life. She had frequently examined her decisions and motivations in conference with others during her life as a member of a religious community. Even though the sociological categories were new, the process and its impact were familiar to her. She did very well. The other, who seemed a very self-assured woman, actually couldn't handle admitting to limitations, to factors beyond her voluntary control. By the time she was done, her exterior had broken down and she was almost in tears.

"So now I prepare them with a handout and a general discussion of this process, followed by brief exploratory work in small groups. Then I meet with each student in more specific individual conferences. Those who are ready can choose to make an oral presentation, but writing or videotape is always an option."

Some students working at Level Four learn to integrate and apply their valuing abilities in settings even more directly related to their professional directions.

In an art therapy course, for example, the student prepares for her first field experience by analyzing and simulating the various modes an art therapist may employ. She then applies what she has learned in closely mentored clinical work.

"The course's purpose is to give her a working knowledge of the theories and the media," the instructor says, *"and to develop a sense of where she is in relation to the two major models — the psychoanalytic, or art in therapy, and the educational-developmental, art as therapy.*

"Since nearly all our graduates work in school settings, each must come to terms with the more limited role. School therapists simply don't have the time, seeing a child for an hour a week in a class of ten, to bring closure to the things that would be unearthed by a psychoanalytic method."

Working with published case studies, the student learns to assess a child's needs, to develop therapy goals, and to select methods and media. Extending abilities begun at Level Three, she projects the probable therapeutic values and the possible problems that different approaches and media may offer a given child.

She also examines statements in textbooks and journal articles on the art therapist's role, applying the ability to analyze values in a text which she developed at Level Two.

"We want her to have a well-developed theoretical base," the instructor notes, *"but art therapy is a human process. It simply can't be delineated by listing skills or*

methods. Starting from where she is, as a person anchored in the creative, she has to actually use a variety of therapeutic systems in order to integrate them into her own approach."

Soon, therefore, the student also engages in clinical work with learning-disabled children. She works alongside her instructor with individual children or groups no larger than three. First she is a participant observer recording and analyzing the instructor's actions, then gradually she enters into more direct and sustained involvement with the children.

Here she applies the techniques she has been studying and practicing. She makes diagnostic judgments and decides on the outcomes she expects, on her role as therapist, and on the media she will use. Often these choices — and changes in them — must be made in an instant, in mid-session.

The student also keeps a log of her clinical activities as she did in recording her instructor's work. *"The log is non-reflective, simply notes of what occurred,"* the instructor says. *"But it becomes the source for case studies drawn on her own field experiences."*

Creating case studies from her own work challenges the student to critique her valuing in decisions made on the spot, and to project alternative possibilities as she did earlier for the published studies. Regularly reflecting on her log with her instructor, she often discovers disparities between her professed values and those implied by her actions — especially under stress.

"Acting out what you believe isn't automatic in a new situation," the instructor says. *"She has to work at it. Qualities like insightful listening and supportiveness take a lot of practice."*

Working in the relative luxury of this one-to-one setting, the student also begins to appreciate the constraints inherent in the role of a school therapist who has more children for less time. *"This brings into real question the relative weight she wants to give to 'artist,' 'therapist' and 'teacher' in her professional life."*

Toward the end of the seminar, each student makes *"a formal statement, usually a short written paper along with an oral presentation, defining her vision of herself and her role as a therapist. I want her to take a candid look at what the options will mean for her own fulfillment. And I want her to make some kind of commitment."*

Students beginning a management major likewise apply valuing to problems of professional practice at Level Four. *"In teaching 'Management as Decision Making,' valuing is terribly important,"* the instructor says.

"But most business models use terms like 'constraints' or 'assumptions,' and I also try to steer away from the emotive connotations in the word 'valuing' at first. I've found that it's too likely to elicit absolutes, like 'That's how I feel. Period.' Or the proposition that dollar outcomes and humanistic values are mutually exclusive.

"Instead I try to help the student discover the impact of values on a decision by surfacing all the constraints and making them explicit.

"We play a computer-assisted business simulation game, for example. As they work through it, groups find themselves raising questions of business ethics.

" 'Does it make sense to budget all this for advertising?' they may ask. 'What about improving wages and benefits? Should we be feeding some of it into social issues like affirmative action or community needs? What about a depreciation fund for environmental impacts? Or the cost of new government controls?'

"We also get into more personal constraints, especially in one-to-one feedback sessions.

"As we examine a decision, the student will start to say things like, 'Well, I don't want to look unbusinesslike,' or 'I can't be a computer' or 'As a division manager I've got to show I can deliver on the bottom line.' This enables us to look at unwritten policies, implied agendas and the other powerful but intangible forces that impinge on a decision."

The student may begin the course expecting management decision-making to be a checklist of procedures, with clearly quantified variables. *"That doesn't last long, though. She starts to see right away how many constituencies are involved in any decision, and how their differing expectations contradict and even change in midstream."*

She may discover a new connotation for "valuing," as she comes to see it not only in personal terms. Like the students in the Shakespeare course or the art therapy student evaluating her effect on a child, she discovers the impact of being responsible to others on whose behalf she is choosing.

She also finds that *"business decisions are not value-free. Nor can she simply assert a value position and impose it on the situation."* Making a management decision, just as much as selecting a play or framing a personal philosophy, demands nothing less than the most complex and skillful valuing of which she is capable.

Each Alverno student works at all four of these levels of valuing as part of her general education requirements. During the half-dozen years since we began making valuing an explicit focus of our curriculum, we have reached the point where every discipline offers courses in which she can pursue at least a part of her growth in valuing.

This offers the student the widest possible range of options from which to select her individual path through the curriculum. It has also provided us as faculty with intensive and varied experience teaching for valuing in many settings, and has yielded more than we could have expected in insights about the valuing process and how to foster it.

Levels 5 and 6: Sustaining Involvement

To date, we have had considerably less experience working with students at the advanced levels of valuing.

While half of our degree programs now include advanced work in valuing, in only one (nursing, which accounts for more than a third of our graduates) have faculty worked with a sizeable number of upper division students so far. The others are either so small (e.g. library science, bilingual education) or so new (e.g. management, which should account for another third of our graduates by 1982) that they have had only a handful of students among the three classes to graduate from our revised curriculum.

Nonetheless, we can share some of the work we have done, and some of the patterns we have seen in our students' development of their valuing abilities to advanced levels.

For most of her last two years, the student who concentrates on valuing as part of her major or minor field applies her valuing abilities in contexts to which she is seriously committed.

Where she may have given an hour-long presentation in class, she now might undertake a teaching project in a community agency that requires several weeks of on-site preparation and followup. Where she may have taken a role in a day-long simulation, she now might be engaged as an OCEL (Off-Campus Experiential Learning) intern with a local firm for a semester or more.

As she moves further outside the classroom for her learning experiences, the student encounters more and more "real world" conditions.

She feels more sharply the constraints of time, the limitations of resources and information, as she works to reach her valuing decisions. She confronts more directly the diverse backgrounds and cultures of the people with whom she works, and whose cooperation she must rely on in order to carry out the decisions she makes.

During these two years the student also pursues her chosen area of emphasis, entering more and more into the world of her professional field.

Not only will her course work tend to concentrate in certain areas, she may also begin participating in her field's professional organizations and activities. Whether she is embarking upon her first career, changing occupations or returning to an ongoing professional commitment, we encourage her to begin interweaving her education and her work as continuous elements in a lifelong pattern.

The student's experiences at Levels 5 and 6 thus challenge her to continue integrating her valuing abilities and applying them to real decisions, while engaging herself more and more deeply in the widening contexts of her community and her profession.

Paradoxically, the student's increasing independence demands a renewed sensitivity and supportiveness on our part. She faces an inevitable "culture shock" in moving from the classroom to places that are not designed for her learning.

She is likely to learn that people can be far more unpredictable and more insistent about their values than classmates are in a simulation. She often finds that living and working in an unfamiliar subculture can make her feel as much an alien as if she were in another country, not just another neighborhood.

At times, therefore, the valuing problems and conflicts she encounters may assume an air of crisis. Yet this is where the student herself, even in the midst of a confusing and sometimes painful struggle, emerges as her — and our — strongest ally.

With careful reflection and reinforcement, she finds she can use the analytic awareness of valuing she has developed over the past two years to sort out confusion. She remembers to rely on the abilities she has successfully developed to clarify her situation and her aims, and to make a decision that she and others can work with.

Working through this process in several different settings, the student becomes more adept at valuing in a pluralistic world. As she formulates her own professional goals and guidelines from these experiences, the advanced student genuinely begins to become a colleague.

For the education major who selects a bilingual education support area, for example, intercultural immersion occurs as she does part of her student teaching with children from bilingual ethnic backgrounds.

"A student working with Spanish-speaking children," says an education instructor, *"has to have already shown strong intermediate proficiency in the language. One or two have actually been raised in bilingual families themselves."*

The Spanish courses she takes as support at this level focus on the cultural heritage and patterns of the Latino children she is working with.

"Our largest Latin community is Mexican in background," the Spanish instructor notes. *"So we work on Mexican pronunciation and idiom in conversation courses. We also apply Mexican history and literature, and pay a lot of attention to sociological and fictional portrayals like Oscar Lewis' Five Families and Mariano Azuela's Los de Abajo.*

"I also try to keep them in touch with what's going on today in Mexican life — magazine stories and editorial cartoons, popular music, economic programs. In all

this, we're working toward a sense of the living culture as a whole, a way of doing things and thinking and feeling that adds up to being Mexican.

"Even for a second-generation child, remember, that's probably the strongest influence in his or her life. The language is just a reflection of it. The child isn't just learning two ways of talking, he's trying to cope with two different cultures, two value systems that often disagree."

The student uses the field setting as a laboratory for exploring and testing her developing sense of Mexican culture.

"One elementary ed student translated half a dozen Grimm's fairy tales into Spanish, then read them to a kindergarten full of Anglo children on Mondays and to her Latino group on Thursdays. By leading them to fantasize afterwards, she found noticeable differences.

Sharing her findings in the seminar sparked some excellent discussions. They helped several students clarify such complex cultural differences as individualism vs. communal and hierarchical patterns, sex roles, and the like.

The student teacher begins to see her students' speech, attitudes and actions as particular variations on the general patterns of their cultural milieu. She begins to understand their families and the neighborhood as, in a sense, a part of Mexican life as well as a part of Milwaukee.

Keeping a log of her field work and reflecting on it with her master teacher and her instructors, the student "reaches the point where she has to reevaluate her role as teacher," the education instructor says.

"She's not content simply to be a spokesperson for one of the child's two cultures, an enforcer or enculturator of 'the Anglo way.' She starts seeing herself as someone whose aim is to help the child cope with living in two cultures, and to help the child turn that into a source of strength instead of a source of stress."

Valuing is essential to this process. "When you're talking about a culture you're talking about a value system," the Spanish instructor says. "Dealing with two cultures takes everything she has in the way of valuing competence.

"A lot of what she does looks like what she was doing back at Level One or Two — keeping a journal, analyzing the value content of a story or a cartoon or a TV commercial. But by now she's in a situation where she's acting as a professional, not just writing down conversations with her roommate. And all the tools and techniques like role-taking, sitting down and working out alternative impacts, most of these are practically automatic by now. She uses them whenever she needs them, to help sort out the valuing involved, and to see where she wants to go."

Advanced work in valuing is also central to the nursing major. "The student in her last two years is constantly learning what it means to act as an advocate on her client's behalf," a nursing instructor explains.

"She has to be able to just routinely surface her own values and feelings and discriminate them from her client's, and to decide in each case how much teaching and change for the client is part of her goal. She has to learn to negotiate differences between her client and his family, between the client-and-family in relation to the institution, between herself as advocate and the other members of the care team.

"This becomes acute in the situation where the client comes from another cultural background and may not even understand English very well, much less the sudden maze of hospital procedures, all being conveyed in a sort of 'English medicalese.' "

Each advanced student engages in four field placements outside of nursing practice. One is a teaching project in a local service agency, and another is an extended research project arising out of one of her clients' needs. In one she contracts to serve a health care manager as an observer/consultant, and in one she volunteers time in a non-nursing role to a human service project or group in the community.

"We try to insure that she gains extended experience working with one or more of the city's many subcultural groups," the instructor notes, *"in addition to her contacts with individual clients in clinical settings.*

"And throughout the program, we are focusing on the nurse as an advocate and mediator between various individuals and groups — not just over technical questions of care, but dealing with the valuing frameworks that lie behind them. Health is a value, after all, and the process of healing or staying healthy is a process of moving toward that goal. You can't encourage healing or health maintenance for an individual or a community unless you are really adroit at valuing as an interactive process."

The student also uses her field projects, especially her work in a non-nursing role, to begin developing *"that continuity between her work role and her other involvements in her world that marks the true professional.*

"Going into it, students have complained about this wide-ranging field work as forcing too much independence on them. They also chafe at having to keep journals, and at the huge task of having to keep comparing these 'separate compartments' of their lives in our seminars. But all this is like the written care plans they do — it's done to develop a discipline of approach, a habit of mind that eventually makes the paperwork unnecessary."

By the time they graduate, students are almost always enthusiastic about the integration they can see between their many roles and commitments. Quite a number, in fact, stay on with the agency where they have worked as a non-nursing volunteer. Almost every one reports a high desire to maintain this area of her life.

"We're very pleased about that. It's been one of our major goals to help the student make this traditional value a reality before she graduates, as part of her educational experience — not something she has to add on later."

The library science faculty has likewise identified valuing as one of the competences each student must develop at advanced levels.

"Problem solving and social interaction are abilities you would link immediately with the work of a library professional," the chairperson notes. *"But in order to interact effectively you have to have a very good understanding of differences in value structures. You can't serve unless you know who you're serving and what it is they want, and why.*

"Public and school libraries, for example, almost always have a very diverse mixture of populations. Academic libraries as a rule do not. All of them face the user/non-user dichotomy. It's critical for a professional entering the field to be aware of this, to begin interacting with these various user groups — and with the non-users."

Starting from this point of view, the library science faculty has taken a unique direction with the multi-cultural focus of Level Five. *"We don't look at ethnic groups, but at the various populations who interact in a library system — the various categories of users, users vs. non-users, even the aspiring library science professionals as against the practicing professionals.*

"We look at these 'subcultures' in terms of their value differences, just as other disciplines do. But we've identified them by means of their behavior rather than their ethnic background.

"So the student who's working in a neighborhood or school library that's ethnically integrated won't separate blacks from whites, or Polish and Latin Americans. She'll look at user groups, and at non-users, and try to get at the valuing that they're expressing in their relationship to reading, to library services."

Taking this approach has had some interesting consequences. *"It opens up our view of non-users. They're not just 'non-readers,' or people who are somehow ignorant or don't care or are uncouth. Taking their behavior seriously instead of writing them off enables us to ask creative questions about what their values are, and how we might serve some of their needs.*

"On the other hand, you can run afoul of the validity question: 'Because it exists as a value system and somebody holds it, it's valid.' Well, that's true but it isn't enough. The student can't stop there or it's just another way to write people off. So we try to focus her attention on data collection, to get her underneath the group's current behavior in concrete terms and working with them face to face."

A student librarian interning at a primary school in a nearby city, for example, has designed and carried out an attitude survey of its several constituencies or 'subcultures.'

"She had identified teaching skills to patrons and assisting patrons as two distinctive goals of such a library, from her reading in the literature. So she designed her survey to test whether the library staff, the administration and faculty saw these as important in the librarian's role.

"She also inventoried sixth graders' reading habits, library skills and use patterns and their perceptions of the librarians. She found some instructive patterns. I remember her discovery that less than two percent of the books students read were chosen on a librarian's recommendation — strikingly different from what the staff and faculty had assumed."

Having developed such information, the student librarian participated with her field mentors in working through its meanings for library policy.

"Although she was 'only' a student, she really had a chance to contribute as a colleague at this point. Her data, and her ability to interpret it in terms of value structures rather than as some sort of test or threat, helped the whole staff make good use of what they had learned. Of course, she had to use her social interaction skills, too, to get this across in an acceptable, positive way."

Students move quite readily from such field experiences into developing a part of their professional "credo," which is the focus of Level Six.

More than one student has to struggle hard with the conflicts between her personal values and institutional policy while doing her OCEL project. *"Younger students especially have difficulty actualizing what they're learning, even in a simulation,"* a management instructor says. *"It's hard for them to perceive commitment or consequences in real terms.*

"OCEL has a powerful impact on that. Suddenly this isn't an exercise, you're not just taking a role. This question of inventory control or personnel policy isn't out there somewhere — it's you, your decision. What you decide is who you become. And that's not just philosophy. You have to walk in that door the next day and face people as 'the person who made that decision.'

"Almost all the questions that come up in the OCEL seminars I've been part of have been valuing problems. 'What are my values and goals in this situation?' 'What are other people expecting, and why?' 'What values lie behind those expectations?' 'What are my options?' 'How will doing this or that affect my work relationships, my credibility?'

"The pattern, and there does seem to be one, is one of moving from an initial self-

centered response through a series of interactions with the values in the environment.

"I recall one student who had done rather extensive research for a departmental report and was shocked when she found out that her supervisor planned to submit it without singling her out as the major contributor. She was outraged. She immediately buttressed her position with moral principles and management theories — but she hadn't yet looked into the situation any further than her own reaction.

"It turned out the individualist philosophy she was now espousing contrasted sharply with the values she had earlier expressed. When this was pointed out, she was able to entertain the idea that these new principles might be a camouflage. She admitted her very personal anger — she had worked hard, and had been feeling like a professional, and she felt betrayed.

"Going back over concepts like 'collegiality' and 'commitment to the common task' that she had put high value on before, she began to draw their implications for her situation. She began to see a difference between her first taste of feeling like a professional and what it might mean, according to her own standards, to act like one.

"She was then able to resolve the conflict in a couple of sessions with her supervisor. She even heard reasons her mentor had in mind — the need for a sponsor with status in the organization to gain the report a serious hearing, the fact that her supervisor could afford to be 'shot down' more easily than she could — that she hadn't considered.

"But the matter didn't end there. For part of her Level Six work, she decided to compare the meaning of 'professional' in academic and corporate life. She went beyond her own case with reading and interviews, and developed a picture of the norms and patterns for 'professionalism' as a researcher in both settings.

"Then she added that into her own career planning — which role did she really want, which values were most like hers, and what adjustments or ongoing dissonances would each path require?

"Interestingly enough," the instructor adds, *"the seminar turns out to be far more productive than one-to-one advising. We have to deal with the initial reluctance to admit confusion and the need to respect a person's or an organization's confidential information.*

"But once we do, students quickly find patterns in the problems they're encountering. They start to feed back to each other from earlier sessions and to problem solve as a team. With that kind of reflective/analytical support, OCEL gives the student a terrific inductive experience in complex valuing."

A psychology instructor agrees about the impact of the OCEL experience, noting a similar pattern of student development. *"In my first OCEL seminar,"* he says, *"a student was working on a hospital ward that included several terminal patients. Her supervisor, a clergyman, warned her that some of them had not been told. She had an awful time wrestling with this.*

"At first she felt it was unconscionable not to let someone know their own prognosis. She was pretty indignant with her supervisor for giving her such 'immoral' advice. But then she began working it through in the seminar, and she acknowledged that it was legitimate for the institution to have a policy on such a matter. So she decided to be guided by the policy and decided that it wasn't her role to tell them.

"But predictably, that didn't last. She couldn't really live with just obeying the institution on a serious moral issue. How did her mentor, an ordained Christian minister, reconcile this? After all, he had some heavy moral commitments to keep. Talking it over with him, she found that he did indeed see it as a moral question".

Gradually she came to appreciate the value of the policy as the institution's way of letting the patient and family choose. She saw that her personal judgment as a staff member was being properly restrained from interfering with their freedom. She saw that dealing with the relations between patient and family on this question was a matter for pastoral counseling, not hospital policy.

"This progress from self to institution to client as the central value consideration is a critical one in the helping professions.

"In the seminar, we ran into trouble at first because we saw that, and we tried to move her too fast. That made her feel like she was being asked to change her personal beliefs, instead of being helped to move her personal beliefs into the human context of patient, family and hospital."

Once the student was free to do that, however, she was free to affirm the policy and to define an individual role as a professional — counseling families — that went beyond what the organization could do but was harmonious with it.

Art therapy students likewise learn in their field experiences that they are bringing their personal beliefs and value structures into the professional situation — and that they must, in order to be effective.

This becomes clear as the student therapist reviews her clinical logs with her instructor. *"One of my chief purposes,"* the instructor says, *"is to keep asking, 'In what did the therapeutic value lie?' She learns to see beyond the behavior — her own as well as the child's.*

"There are things a therapist has to believe about herself, and this has to be transmitted so the child can put faith in her, and in himself. If the session's purpose is to teach children how to use art materials to feel good about themselves, then the therapist needs to feel that way about herself, and project that. To be a credible person, your faith must be evident. And if the therapist isn't credible, nothing happens.

"Actually, we could use anything — gardening — for the vehicle. It's the value interaction that makes it therapy."

This is where valuing becomes crucial to the making of an art therapist. *"I don't think you can be a therapist without baring your own faith, your beliefs. If you don't know what you believe, and believe it, and live it — you create no security for the child.*

"I remember one student who became incensed when we talked about this in class. She insisted nonbelief wouldn't make any difference, or would even be an asset because she was willing to let children believe or not as they chose.

"But she had to come to terms with this when she was dealing with a child who was a pathological liar. He was trying, in his way, to grapple with right and wrong, to sort out moral responsibility . . . and he was so desperate, she just couldn't maintain her 'value-free' approach.

"Going over her work one day she said, 'You know, I can see that there is a moral code, and it's important for his well-being.' As soon as she got that resolved, she was able to deal much more effectively with the boy. And she began feeling better about herself as a therapist."

In the clinical situation, the student thus learned to distinguish those things she did believe in — including her faith in the child and her goals on his behalf — from the social moral code and from her own theological doubts.

"She thought I had been saying you must become a theist in order to be a therapist, and that she couldn't become a therapist without giving up her identity. When she got past that, she became free to affirm her values in her work as a professional."

Like each art therapy graduate, this student later developed a fairly detailed "apologia" in which she related her personal valuing to her chosen role as a therapist. Because she had built it up inductively over numerous field experiences, she was able to express and document a clear, confident sense of her beliefs and values. *"And she was also free to discuss her own searching, without feeling pressed any longer to take a hardline position and defend it."*

An Evolving Curriculum

These are scattered examples, drawn from every level of the curriculum and almost every discipline. They have been selected to suggest the diversity of approaches and styles that can develop as each department and instructor works out comfortable and effective ways to help the student develop her valuing abilities in her encounter with the discipline.

These examples should suggest as well that the focus on valuing, if allowed to develop in its indigenous forms, can considerably enhance the student's involvement with the discipline. Whether she is taking a single introductory course or pursuing a lifelong profession, having to deal directly with the complex valuing dimensions of a given field can powerfully deepen her understanding of its "content" rather than distracting her attention from it.

In addition, this chapter offers evidence that valuing education is a task for which most faculty are more qualified and ready than they might imagine. As professionals in their respective fields, faculty are uniquely able to surface their own disciplines' inherent valuing processes and problems. Dialogue with colleagues or consultants may sharpen our insight, but each of us knows intimately what it is to study and practice in her/his discipline.

Faculty are also educators who have spent their adult lives creating situations and strategies that will encourage students to learn. They are uniquely qualified to reshape their courses so that valuing emerges as an explicit and open element. Again, consultation may augment our efforts. We have found it invaluable to stay in constant touch with one another and with colleagues across the country. But as faculty we are the "experts," and the job of teaching for valuing is finally — and properly — up to us.

These examples are also intended to suggest some of the patterns we have seen, as students come to grips with the concept of valuing and then seek to develop it as an ability. We have also seen patterns in our own behavior that can increase the learning value of the experiences we offer. In Chapter Four, a number of these patterns are discussed with more careful attention.

Finally, the examples in this chapter are also meant to suggest that ours is not a fixed or finished curriculum. We are aware that they add up to a sense of something fluid and unfinished, of loose strands and rough edges.

As several instructors indicate, it sometimes serves their purposes to use "Level Two work" in order to get beginning students effectively started on work we have defined as the focus for Level One. There is a way in which Levels Two and Three, and Levels Five and Six, are more continuous than sequential. There is a way in which at Level Four and again at Level Six the student is spiraling back, again going over the ground of "What do I believe?" — although she does so with increasing sophistication and whole-sightedness.

There is also considerable repetition and foreshadowing. No course focuses strictly on the work of a single level. Students frequently retrace steps they have taken earlier, reinforcing and extending abilities developed at prior levels. "I always start from scratch," one instructor admits. "Even a student working at Level Four will begin the course by re-applying her Level One abilities." In most learning situations, students also "stretch" into levels they have not yet formally encountered.

Some courses or teaching strategies, moreover, probably seem far more clearly defined than others. In some examples it may appear that a student would do more difficult and complex work in course A than in course B at the same level. And it is probably quite evident that we have had half a dozen years' experience working with beginning students in valuing, but only a year or two so far at the advanced levels in many areas.

We do invest considerable energy in maintaining both coherence in our curriculum and an overall level of development as a faculty in teaching valuing. This appears most visibly in the Valuing Division's constant study of syllabi and learning designs, its regular revision of the levels and their criteria, and its ongoing work as a clearinghouse and a source of "in-service" faculty development. Studies underway by the Office of Evaluation also corroborate our sense that we have achieved a significant degree of consistency and reliability.

But ours is an evolving curriculum. We are working from unity, not toward uniformity. At any given moment our curriculum as a whole will probably always include inconsistencies and unfinished ventures.

We do not intend to establish an exact identity — or even too close a similarity — between how valuing appears in a chemistry course and the way it is taught in drawing or sociology. Nor do we expect the process of rethinking our courses and adapting our strategies to come to an end, even in the unlikely event that every course in the college were some day to offer one or more levels of valuing.

What we do intend is to continue exploring the valuing dimensions of our several fields and sharing them with our students. And we expect thereby to become more effective as educators at eliciting, challenging and encouraging each student's abilities as a valuing person.

III. Assessing for Valuing

Once we successfully elicit and challenge the student's valuing abilities, of course, our work as educators is by no means over. We still must find a way to make valid and reliable judgments about the abilities she is displaying — both to certify her accomplishments and to help guide her subsequent learning.

As we worked to create situations in which the Alverno student could develop her valuing abilities in our courses, we realized that these would also be prime settings for observing and judging her progress. If a particular learning situation calls upon her to integrate and apply the many aspects of valuing, what better opportunity could there be to see her in action?

Capturing such an image, however, turns out to be no easy task. How do you identify valuing? How do you observe an active, multidimensional and highly personal process, several aspects of which are modes of thought and feeling invisible to the eye? Even if you can render it visible, how do you create a static record of a dynamic event in order to make and verify judgments? How do you establish reliability in the observer, and between observers?

Principles of Assessment

As we wrestled with these questions, we sought the counsel of colleagues wherever we could find them.* Their work and our own experiences encouraged us to adhere to two fundamental principles: specifying criteria and relying on multiple judgments.

We see **specifying criteria** as the key to making assessment valid, reliable and useful.

Many of us had become quite practiced, over the years, at making a general subjective judgment about the whole of a student performance and translating it into a single rating or "grade." But such summary ratings, whether of a paper-and-pencil test or of a complex simulation, have little transferable meaning. Nor do they give the student and her mentors much guidance in planning her further development. And the rating process leaves scarcely any record of how the "87," the "Pass" or the "B+" was arrived at.

Assessment by criteria still depends on expert subjective judgment. But it focuses

that judgment upon particular predefined elements of the student's performance.

Whether we are annotating the text of a student's work, making notes from an audio or video tape or creating a behavioral record of a live simulation, we make judgments only about the criteria at hand. We also document each judgment by reference to specific action the student has taken.

For each level, the Valuing Division has drawn upon our cumulative teaching experience to develop criteria that are generic to valuing, regardless of setting. For each assessment, these are adapted and expanded to reflect the course content and the dynamics of the assessment technique. Both kinds of criteria — generic and specific — operate together to yield information about student performance which is more objective, more detailed and more individualized.

This helps to make the assessor's judgments verifiable. It also makes them diagnostically useful as the student strives to improve her abilities during the course, or when she sits down with an advisor to select next year's courses or settle on a major field.

The generic criteria, moreover, enable us to compare valuing assessments in courses as varied as theology and chemistry according to their common elements, while respecting their differences. As we develop confidence in the validity of our criteria, it becomes possible to take advantage of multiple judgments.

Relying on multiple judgments helps us to balance out any biases inherent in the assessment situation itself, as well as the perceptual bias of the individual assessor.

We realize that even with careful assessor training and the focusing "lens" of specified criteria, each person's expert judgment remains in part subjective. We therefore base credentialing decisions on a consensus of two or more assessors.

* One particularly helpful source was the work of several government, industry and educational practitioners on what has come to be known as the "assessment center method." See Joseph L. Moses and William C. Byham, eds., *Applying the Assessment Center Method* (Pergamon Press; New York, 1977).

Whether this collaborative effort involves only the instructor and the student, the two of them along with classmates and/or other faculty members, or half a dozen assessors analyzing a complex simulation in the Assessment Center, it arises from an interplay of viewpoints as to what the student said or did and what strengths or weaknesses she demonstrated. It is shaped by a single set of criteria common to all assessors involved, and the student usually participates as a self-assessor.

We also realize that the student's performance on any given assessment is tied to the subject, mode and setting. If sociology is confusing for her, she is not likely to demonstrate the full extent of her valuing abilities in handling a sociological problem. Or her writing skill may gloss over weaknesses in her thought process, or she may freeze up in front of a video camera. It may simply be a bad day for her, or the setting may not really elicit all that we have hoped in designing it.

At each level of valuing, therefore, the student must successfully demonstrate her ability in a variety of settings. Because they have all included the same generic criteria, these multiple assessments can be used to build a consensual judgment even though they may have involved widely different activities in unrelated courses. Over time, they also enable us to develop a clear cumulative picture of each student's progress in valuing, however diverse an array of courses her transcript may show.

As we explored assessment we also came to see two further principles as essential in making it a truly educational process: publicizing the criteria and providing individual feedback.

Publicizing the criteria helps to make the assessment a continuous part of the student's learning.

The course syllabus spells out which valuing abilities will be focused on, and the criteria by which effective performance will be judged. Since they constitute a virtual operating definition of "valuing" as it appears in that course, these criteria also provide the focus for the various learning experiences in which the student develops her abilities.

When she engages in an assessment that counts toward her credentialing, then, she encounters no sudden surprises. She is simply being asked again to demonstrate abilities she has been explicitly developing all along. Although the particular setting or application may be new, the ways in which she is to demonstrate her ability are familiar.

Removing the traditional secrecy of testing may seem unusual. But secrecy, where it is considered necessary, is relevant to preventing unfair advantages in a norm-based group test. Insofar as our student can become "test-wise," we encourage her to do so. She is only being compared against herself, and one of our explicit purposes is to help her discern when and how situations in her life are putting her valuing "to the test."

Knowing the criteria — the detailed operating definition of what she is working toward — also enables the student to monitor her own development. This ability to assess and direct her own learning is one of our primary long-term goals as liberal educators, and in order to help the student develop it we insist on personal feedback as part of every assessment.

Providing individual feedback turns each assessment into a learning experience.

As soon as possible after each assessment, the student receives detailed feedback either in writing or in conference with one of her assessors. Using the criteria, the feedback gives her a detailed, documented picture of the assessors' judgments and how they were made. Using the same criteria, she also critiques her valuing for

the strengths and weaknesses she has shown and may join in outlining appropriate directions for her further learning.

Like her foreknowledge of the criteria, this personal "debriefing" helps remove the sense of fear and finality that so often attends the experience of being judged. This is particularly important in a personal process like valuing.

Though she may at first find assessment somewhat overwhelming, the student rapidly gains ease and confidence. She learns that there need be no failures, since retakes are part of the process. She comes to trust the assessor as someone who is there to help advance her learning, not to render a verdict.

Turning even "summative" assessments into "formative" learning also subtly diminishes the sense of learning as a terminable process. Who has not heard students exclaim, "At least if I survive the final I'll be through with that subject for the rest of my life!"

We cannot honestly claim that our students no longer say such things. But individual feedback and self-assessment do lead the student to focus not so much on "how I did" as on "what I can do," helping to shift her perception from something "final" toward an ongoing process.

And what students say often reveals this growth. "*You know what your strengths and weaknesses are,*" one says, "*because you're constantly assessing yourself. Assessors are more or less just reinforcing your own asessment skills.*" Or, as a classmate put it, "*You're your own private assessment center by the time you get out of here.*"

"*I think we're always going to be assessing ourselves,*" says another. "*I know now that there'll never be a time when I'll stop learning.*"*

* *Assessment at Alverno College*, pp. 49-50.

Assessing for Awareness: A Valuing Journal

For the beginning student, who is working to develop her awareness of valuing and of her own values, assessment need not take place in an interactive setting. Many instructors prefer situations which allow the student to state and analyze her values privately, either in writing or in one-to-one conferences.

One such opportunity is offered by the valuing journal, a technique used in several disciplines. In the introductory philosophy course discussed in Chapter Two, for example, the student's journal provides the basis for a detailed assessment of her Level 1 abilities.

Throughout the course she has learned to discuss value questions openly, usually in analyzing the implied value frameworks of selections from various philosophers. She has thus been exposed to diversity and conflict as part of valuing, both in the differences between philosophers and in the discussions among her classmates.

These experiences have also introduced her to valuing as a pervasive activity that can be overt or implied, and have given her a basic vocabulary for describing and analyzing the process. The class distinguishes generalized *attitudes* from more specific propositional *beliefs*, for instance, and learns to look for habitual action as the difference between either of these and a *value*.

At the same time, each student has been recording incidents that bring her valuing into focus in her private journal. The instructor provides a page format and guide questions, so that each incident is recorded in sufficient detail. The questions also remind the student to record her feelings and to set down her immediate reflections on such questions as why this was a valuing issue, what kind of value (aesthetic, religious, social, familial, moral, etc.) was involved, and so on.

Four or five times during the course the student submits her journal entries for review. "She can select out those she wishes to keep private," the instructor notes, "and I need never see them." The instructor then annotates the submitted entries, pointing out where they display the elements called for in the guide questions.

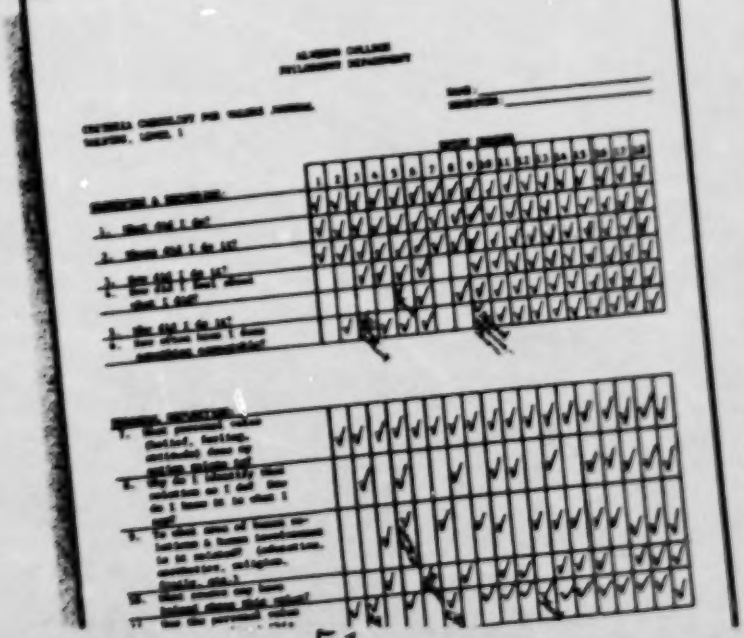
Checking off the elements of each entry on a cumulative grid also helps to reveal developing patterns, both in the student's acuity as an observer/recorder and in her awareness of the elements of valuing. "It's not uncommon," the instructor says, "for the left side of her chart to look ragged, while the right side is nearly solid."

In her early entries, a student may fail to note how often she has done something comparable or may not have given any clear indication of why she did what she is recording. She may neglect to suggest a source for the value(s) involved, or to look for any indications of change.

Her observational habits usually sharpen steadily as she keeps the journal and receives feedback on it. So do her reflective abilities, as she becomes clearer in her own mind about distinguishing beliefs, values and feelings or gains a surer sense of how to trace a value source or sort out the opposing elements in a conflict.

One student's first journal entries, for example, read in part:

> October 2
>
> Record: *Last Saturday I wanted to go to a bookstore in* [a city where she was visiting], *so my friend gave me directions. I got lost. I was frightened. . . . I thought about asking a stranger, but I don't like to talk to people I don't know. Finally a girl my age came by and I reached out to her for help. She responded by walking me to the store and even shopping with me a little later. We exchanged addresses. . .. It really felt good to make a new friend out of an undesirable situation.*



Reflect: *I feel this incident goes in the category of human relations . . . I had to enlist the aid of someone and we became friends. This is an attitude mainly because I had to force my attitude to change in order for me to reach out to someone I didn't know.*

Church has helped me change my prior attitude of depending solely on myself. It has made me realize that others have a lot to give. My attitude on human relations is slowly changing, as this incident reveals.

October 15

Record: *Friday night my friends _____ and _____ and I drove to downtown Chicago to look at some art works. I kept thinking about how beautiful the Chagall and Picasso pieces were. [Afterwards] we decided to just drive around and look at the city by night and had a beautiful hour-long drive. I've been to Chicago before, but never at midnight. . . . It really was an interesting night. I only wish I could do it again.*

Reflect: *This experience was a type of feeling. I felt happy, unafraid (at midnight!) and just fantastic. I also remember feeling important and content. This was a recreation value because it was done purely for fun.*

My experiences with this type of situation are minimal, so I'd say that my friends helped to influence me in this value of "spontaneous freedom" since they asked me to go along.

Annotating the first of these entries, the instructor noted the student's clear description of what she had done, when and where and how, and her statement of her feelings both during and after the incident (*"I was frightened. . . . It really felt good to make a new friend"*). The instructor noted that the same elements were explicit in the second record.

The second also contained a much clearer statement of how often the student had done something comparable (*"I've been to Chicago before, but never at midnight"*), which was only implied in the first. In neither entry, however, did she explain why she took the alternative she did.

As she reflected on the two incidents the student had also begun to apply the valuing terminology she was learning, though with some uncertainty.

The instructor noted her clear identification of *"I don't like to talk to people I don't know"* as an *"attitude"* in the first entry. She also noted that the student had identified a change in attitude, and a source (*"church"*) for the new position toward which she was moving (*"that other people have a lot to give"*).

The second reflection betrayed some confusion. The student had characterized the incident at first as primarily involving *"feeling,"* but then as showing a *"recreational value"* and then finally as involving *"this value of 'spontaneous freedom.' "* She had also implied a strong aesthetic dimension (*"I kept thinking how beautiful . . ."*) which she overlooked in reflecting on the incident.

Perhaps because of this uncertainty as to which values were involved, she did not distinguish a causative agent in the interaction (*"my friends . . . asked me to go along"*) from an actual value source.

"I suspected that the feelings were still so immediate," the instructor says, "that when she made the entry she had not yet 'cooled down' enough to analyze carefully. Still, we took time to talk it over in addition to my written feedback."

Looking at the two entries side by side, the student was soon able to make explicit the connection she had felt between them. *"I was putting more value on friendship,"* she said. She also acknowledged the first incident as a source for the second, indicating she had thought of her recent experience as she debated whether to join in the impromptu midnight drive.

The instructor pointed out that "*friendship*" is a specific value in the "*category of human relations*" which the student had identified in the first entry. She also urged her to begin thinking about what values might be involved in the options she chose not to pursue.

Later in the term, the student made this entry in her journal:

November 9

Record: *Yesterday afternoon my mother and I went to a restaurant together. We had planned to go there one day, and since the day was so nice we went. We never did anything that we could call just fun before. We'd go shopping or talk together, but yesterday we went someplace to be friends.*

I felt kind of uncomfortable in a nice way. I am not used to being a pal with my mom, but I sure would like to . . . I could choose between going and not going, but I wanted to go and I cherish the experience.

Reflect: *This action is an example of a situation that has become a belief — that members of a family should be treated in a variety of ways . . . as parents, friends, counselors and confidants.*

The church has been instrumental in helping me to shape this belief. The church teaches community and fellowship. I feel that this . . . should start in the family. The reason this value has changed in the past year is because I have matured to the point where I can recognize the family as being important.

Here, the instructor noted her increasingly thorough reportage of the incident including what, where, when, how and why as well as how often she had done something comparable and how she felt. She also pointed out the student's identification of a belief ("*members of a family should be treated in a variety of ways*") and its source ("*the church*"), and her change in coming to affirm that belief.

"She gave some evidence of a growing sense of the value conflict inherent in a decision, too, in describing her conscious choice between going and not going," the instructor says, "but this still needed more work." Her description of the decision as one she "cherished" also reflected her understanding of a component of value the class had recently discussed.

In a brief informal feedback session, the instructor again encouraged her to explore the values at issue in each decision. She also asked the student to pay attention to the difference between a belief or value that she holds prior to an incident and one that arises out of or is strengthened by the event.

Near the end of her journal, the student recorded the following:

December 12

Record: *A few days ago the girls I work with were trying to talk me into going to the Christmas party. . . . I had never been to a large party like this one. I said I didn't want to go because I'm afraid of being pressured into drinking.*

Well, my friends planned among themselves to trick me into going! When I found out they were planning this I felt so good. It is a good feeling to know that people really like you and want you to join in. Seeing how strongly they felt, I finally decided to go.

Reflect: *I feel this is a value in human relations. I could have chosen not to go . . . but I respect, even cherish my friends. I say it is a value because I acted on their concern; I decided to go.*

I am finding that friendship is very important. This past year found me growing in human relationships almost continually. Personal experience has been the source that has helped me form this value.

Again, the instructor noted the student's complete observation and recording of the incident's salient elements. She credited her for stating a value position she had brought into the situation ("*I'm afraid of*

being pressured into drinking") and for portraying the conflict between her accustomed method of enacting this value and the new value of *"friendship"* which her friends' action intensified.

Paradoxically, this increased acuity of observation and description was not fully mirrored in the student's reflection. The instructor did note her explicit statement of a rationale for selecting the incident (*"it is a value because I acted on their concern"*), as well as her attention to type of value, source and change.

But the student did not directly reflect upon the value conflict she had so clearly described. This, it turns out, is not uncommon in journal keeping. "There's often a transition period," the instructor says, "when she can see more than she can analyze. She's becoming more aware of the process, but isn't too sure about applying the terms or drawing out the relationships."

About two-thirds of the way through the semester, the student engages in an assessment based upon her journal and her classroom work. It is designed, the instructor points out, not only to elicit her developing awareness of values and valuing but also to help her begin looking at her own valuing systematically.

Reflecting on her journal selections as a whole, the student completes two charts. For the first she chooses three areas of her life and lists — in order of priority — three major values she holds in each area. She then points out a journal incident in which she has expressed each value in action and indicates her personal feeling response to that incident.

For the second chart the student selects four areas of her life, not necessarily prioritized, and lists an attitude or belief she holds in each. She identifies one or more specific sources for that attitude or belief, and attempts to cite a decision she has made that is consistent with it.

She then describes two values that have changed significantly during the past year and explains what contributed to each change.

This part of the assessment directly challenges her ability to apply the valuing concepts and vocabulary she has learned, as in distinguishing between "values" on the first chart and "attitudes and beliefs" on the second. It also elicits her ability to trace sources, to analyze changes in valuing and to link her avowed positions to her decisions and actions.

Even in brief responses, students can demonstrate a grasp of the valuing terminology the class has used. A pair of items from one student's assessment illustrates a typically successful pattern:

[CHART ONE]
Area: *Economic*
Value: *Work for my money*
Evidence: *From the time I was 17 I have always held a job. I have worked weekends and vacations* [recorded in journal]. *I could have worked less and still gotten by with help from my father.*
Feeling: *I am happy with myself for doing this. . . . It has made me feel independent.*

[CHART TWO]
Area: *Aesthetics*
Attitude or belief: I think that to be a complete . . . person one must go outside of his or her area. Such it is with me and the arts.
Source: *My friends got me into this area* [recorded in journal]. *I really hadn't done much . . . before I met them. They always enjoy seeing new and different movies* [and] *plays.*
Value decision: *In the past few months I've attended a play and the Milwaukee Symphony. When I am out of school . . . I plan on attending some type of performance once a month.*

Short though they are, these responses show that the student can identify a value and state a belief, she can link both to specific actions where she has had to make a deliberate decision, she can specify a source and she can report feelings associated with the action — all of which are among the criteria for this Level One assessment.

Her evidence for the value *"work for my money"* also shows that she has learned to spell out alternatives in talking about a value decision. And when she singles out her friends as the source for her interest in performing arts, she automatically notes how often she has done something comparable.

"As I told her in our feedback session," the instructor says, "the practice of keeping the journal certainly seems to have sunk in."

No single item, of course, is detailed enough for an assessor to reach a firm judgment as to the student's ability or even to decide whether a particular criterion has been met. But in the assessment's three parts, "she has the chance to use the same general reflective pattern fifteen times in sequence," the instructor points out. "So you can begin to see definite patterns in her use of the terminology, her ability to make distinctions, and so on."

Not only does the assessment help to show patterns in the student's awareness of valuing elements, it can also reveal her own growing ability to perceive patterns and relationships.

The student whose journal entries we saw earlier, for example, used the first chart to explore values in the religious, social and aesthetic realms of her life (in that order). Among her social values, after *"empathy"* and *"love"* she listed *"friendship."*

Area: *Social*
Value: *Friendship*
Evidence: *My girl friends tried to trick me into going to a party with them. I went because I want the friendship they feel for me. My mother and I have started doing things together as friends, as well as mother and daughter. Friendship is important for personal relations, self-esteem . . .*
Feeling: *Without friendship I could not live. People are important to me. I consider everyone a potential friend.*

She also selected *"friendship"* as one of two values that had become stronger for her during the year (the other was *"worship"*), citing the incidents we have seen from her journal as *"instrumental in helping me to develop this value."*

Besides this pattern, which she and the instructor had originally worked together to trace, she saw others:

[CHART ONE]
Area: *Aesthetics*
Value: *Painting and drawing*
Evidence: *I paint and draw regularly, because I love to. I have even won an award for one piece I treasure. This hobby* [noted in journal] *is my main expression in the aesthetic field.*
Feeling: *With painting I can express my feelings visually. I feel a fantastic feeling of joy and achievement if I accomplish this to my satisfaction.*

Value: *Visiting museums and exhibits*
Evidence: *I went to the Chicago Arts Institute and loved it. I wanted to look at the pieces for hours.*
Feeling: *When I look at a masterpiece I only want to keep on looking.*

Value: *The study of art*
Evidence: *I took four years of art in high school. This semester I chose art as my support area at Alverno because I love it* [decision recorded in journal].
Feeling: *I want to be able to paint beautifully. When I can do that I think a deep part of me will be satisfied.*

Here, the strongly implied aesthetic dimension of her trip to Chicago finally emerged — as an explicit element in her growing awareness of how highly she valued art. This awareness had in turn

played a central part in her decision to choose art for a support area, despite her concern that it might be unusual or even impractical for a psychology major.

The *"recreational value"* she had vaguely seen in her original reflection on the Chicago trip was also clarified by now, in another item on the assessment:

[CHART TWO]
Area: *Recreation*
Attitude or belief: *It is OK to do things on the spur of the moment when you are with friends you can trust.*
Source: *My friends helped encourage me to feel "unafraid" and free.*
Value decision: *Purely for fun, some friends and I went riding in Chicago at midnight. This is a value of "spontaneous freedom." It was my choice to go and I acted upon it. I felt unafraid and fantastic.*

In feedback, the instructor made a point of the way the student had become able to distinguish different values in a single incident, as in her Chicago trip, and to trace their separate impacts on later decisions. She also noted how, in the "aesthetics" examples, the student had shown several separate incidents and values coming together into an integrated approach to art in her life.

The chart section of this assessment can also reveal needs for further learning. Another student, for instance, repeatedly distinguished the several elements of valuing well except when reporting her feeling responses. Alongside this kind of entry —

[CHART ONE]
Area: *Religious*
Value: *Meditation and prayer*
Evidence: *I attempt to spend time each day in private, when I meditate, pray, or read something of an inspirational or spiritual nature* [recorded in journal].
Feeling: *I feel a degree of serenity and spiritual strength . . . when I communicate with Him in this way.*

— were several entries like this:

Area: *Family*
Value: *Raising children*
Evidence: *Consulted with a knowledgeable person when doubt arose in handling a problem that threatened the welfare of the child* [recorded in journal].
Feeling: *I feel that parents must do their best. . . . When there is serious doubt, outside help should be sought.*

Area: *Family*
Value: *Family traditions*
Evidence: *With considerable effort, bought a birthday present for a family member in order to celebrate their "special day" in our traditional manner* [recorded in journal].
Feeling: *I feel that family traditions offer stability and a feeling of belonging to members. Birthdays are especially important to reconfirm the feeling of "specialness."*

On these latter items the instructor wrote, "This is a position statement more than a personal feeling."

She then worked with the student to clarify this distinction. "We also pursued the kernel of feeling implied in the second item," the instructor adds, "to see how much her actions helped her actually feel the stability and belonging of the family herself."

This tendency to confuse *"I feel"* with *"I feel that,"* to substitute a cognitive proposition for an affective response, has appeared often as students have used this assessment instrument. "It has given me a firm incentive," the instructor says, "to look for better ways to explore the affective element during the course.

"You can't do that with most philosophical works, though, unless it's a writer with a very personally expressive style like Kierkegaard, or something in a dramatic mode like Plato's dialogues. I have been able to emphasize it more effectively in

group discussions, repeatedly stopping to focus on the emotional tone a person has felt or exhibited while she was stating a position."

Perhaps the most important impact on this part of the assessment is its effect on the way the student sees her valuing.

"The very act of putting down all these elements, from disparate areas of her life, next to each other on a chart," the instructor says, "can give her a glimpse of her own valuing as a system. Even fairly simple charts can graphically suggest connections, parallels, relationships."

For a beginning student, this is often a new vision. She confronts the possibility that she may actually have a philosophy — not a collection of unrelated attitudes and habits, but an approach to life that is capable of coherence.

A nurse returning to school after several years of practice, for example, had said in an early journal entry that she did so because *"college is a must for a further job."* In later entries she told of rediscovering poetry while working one day in the library, and of being stirred by some required readings in a nursing course.

Taking the assessment, she noted the continuing impact of these two experiences:

[CHART ONE]
Area: *Aesthetic*
Value: *Reading for beauty as well as information*
Evidence: *I have begun to read more poetry, "fun" books, not just textbooks.*
Feeling: *When one is going to school, textbooks become so important that one forgets there is other reading that fulfills other personal needs.*
[Instructor's note:] What feelings are associated with these needs, or with satisfying them by reading poetry?
Area: *Educational*
Value: *Value my profession as a nurse more*
[Instructor's note:] What is the value about education here — that it helps or should help you do this?
Evidence: *I read two books that dealt with nursing, its history and its growth. I also began to investigate the possibilities in nursing.*
Feeling: *I never gave much thought to nursing before, I just worked at it because I enjoyed it. Now I have a greater respect for myself.*

Examining her value changes over the year, she chose these same two values as most noteworthy:

A. *I have started to read poetry again. It used to be very important to me, but it has remained dormant for about six years. After reading so many scientific books, I began to realize my reading lacked "spice." Poetry has been a source of inspiration and emotion.*
Value: *Finding one's area of beauty that will help fulfill spiritual needs.*
B. *I never thought much of my feelings toward nursing as a profession. During the past semester I have read a few books and articles on the subject, and have re-evaluated my thinking. . . . I now find that I can work better, because I have acquired a more positive value of the services of nursing.*
Value: *Positive self-concept in professional career.*

She substituted a statement for a feeling in the first chart item, and did not quite sort out the "educational" and "professional" dimensions of her re-evaluation of nursing in the second. But this student showed a reasonable command of valuing terms and concepts in these excerpts and throughout the assessment.

She had also apparently moved a considerable way from the vague, instrumental motives for education

expressed in her early entry. She confirmed this in the feedback session. She acknowledged that her college studies had already altered two important areas of her life, which had in turn helped her attach a more intensely personal and specific value to education.

When the instructor led her to probe the reasons for her increased self-concept as a nurse, moreover, she spoke of specialized skill and effective service to others. The latter, she at once recognized, was linked to the *"spiritual"* realm of her valuing that her poetry reading had reopened. She was amazed at *"how they're all tied together. My aesthetic values get into my spiritual values, and my spiritual values are part of what I feel about my profession. And they're all influenced by my education."*

Although she had only begun to bring them together at Level One, this student was moving toward that integration of personal and professional valuing that the nursing faculty has identified as central to the discipline. Her work on the journal assessment thus helped lay some solid ground for Levels Five and Six.

In the next phase of the journal assessment, students have been asked to respond to three philosophical excerpts dealing with the source of meaning in human life. A typical group includes a paragraph from Etienne Gilson, another from Rollo May and a third from Paul Tillich; another time Jacques Maritain, Victor Frankl and Jean-Paul Sartre were used.

She would first be asked to identify each piece — not by author, but by its underlying orientation. To do this she would apply the terminology the class had established to distinguish subjective, interactional and objective approaches. She would then choose the excerpt most congenial to her own position and rewrite it as a personal statement.

Next she would paraphrase each of the other selections and briefly explain her analysis of its orientation, indicating a positive consequence it might have for those who live by it. Finally, she was asked to describe an action by which she had shown respect for each of these two differing value orientations.

"I've taken this part out of the Level One instrument this year," the instructor says. "I'm reworking it to see if I can use it later as a separate assessment. It really may involve Level Two abilities — analyzing a text, and so on — too much for a beginning assessment."

Also, not many beginning students were skilled enough at rewriting to make the chosen excerpt their own. Often, they simply shifted the pronouns from "one" to "I" and changed the verbs accordingly. Several also had trouble differentiating between respecting a position and believing in it.

"But this is an important experience," the instructor says. "It gives the student a chance to characterize her overall philosophical approach, which most have never done before. It gets her to set the implied 'system' she is finding in her journal alongside those we have been studying. And it gets her to look at how she responds to people who employ different frameworks.

"Even in its current form, I've kept it in the course this year as a learning experience, though not as an assessment for validation. The next time I teach the course I think it could make a good Level Two assessment, with more detail and guidance."

On paper, the valuing assessment for this introductory philosophy course seems quite simple. "Reading over the instructions, you might almost think it's a standard value clarifying exercise," a member of the Valuing Division notes.

"But what makes it effective is the context, the whole experience that it's part of. These items aren't just hypothetical values

drawn out of the air, on the spot; each one is a brief but disciplined reflection that comes out of months of closely guided journal keeping, and it has to draw on the journal itself for evidence. The categories and distinctions called for come directly out of the course work, out of defining a process of philosophical thought.

"And when the student and the instructor assess her performance on this instrument, they aren't looking for 'right' answers. They're looking at her ability to apply those distinctions and categories, at her beginning process of philosophic thinking — which is an essential part of her valuing ability."

Student responses on the journal assessment likewise turn out to appear deceptively simple. "To tell the truth, I expected that students would zero in on their major life crises," the instructor says. "I was worried about the privacy aspect. But the average journal and assessment actually look quite tame by comparison.

"Partly this is because I do stress their option to screen which entries they submit. But I have also found — and I repeatedly tell them — that a smaller, less highly charged incident is usually more manageable. It's a better place to begin.

"It's ironic: analyzing and comparing a dozen 'little' incidents actually does a better job of illustrating how universal valuing really is. They discover it embedded in a whole series of unrelated minor events that don't have great, portentous implications written all over them. This assessment turns out to be a sort of object lesson in the fact that philosophy — and valuing — aren't just concerned with life-and-death questions. The evidence emerges right before her eyes that how she approaches ultimate things is built up out of her approaches to the little daily conflicts and decisions — and how well she can reflect on them and learn from them."

Assessing for Patterns: Guided Analysis

The student working at Level Two analyzes valuing in aesthetic and humanistic works, which may again involve her in assessments that are primarily written in nature.

Working with literature, for example, students in one course are asked to analyze several pieces, usually poems and short stories, throughout the semester. "I use a guided analysis format," the instructor says, "with questions that direct attention specifically to the valuing dimensions."

The same criteria are used to assess the student's work each time:

A. Identifies value content in a work of fiction (through vocabulary, value judgments and assumptions in the work).
B. Identifies the governing value orientation of the work and supports this by examples.
C. Identifies value conflict in the work and supports with evidence.
D. Relates the values in the work to its historical and cultural context.

SADIE AND MAUD

Maud went to college.
Sadie stayed at home.
Sadie scraped life
With a fine-tooth comb.

She didn't leave a tangle in.
Her comb found every strand.
Sadie was one of the livingest chits
In all the land.

Sadie bore two babies
Under her maiden name.
Maud and Ma and Papa
Nearly died of shame.

When Sadie said her last so-long
Her girls struck out from home.
(Sadie had left as heritage
Her fine-tooth comb.)

Maud, who went to college,
Is a thin brown mouse.
She is living all alone
In this old house.

—Gwendolyn Brooks

Contemporary Poetry in America.
Edited by Miller Williams.
New York: Random House, 1973.

E. Describes her own relevant values clearly.
F. Compares the values identified in the work with her own.
G. Reassesses her values and priorities in light of any new understandings.

The guide questions meanwhile become less detailed and directive, as students get into the habit of looking for these valuing elements in each work.

Each guided analysis exercise is an assessment of the student's abilities to date, and each is also a learning experience. "After she's seen me model this practice of analyzing a text a couple of times," the instructor explains, "there's not much point in discussing it any further until she has tried it herself. Besides, I need to find out where she is as soon as possible, if I'm going to be any use to her."

Soon after the term begins, then, each student is asked to choose one of three poems by modern black writers: Langston Hughes' "As I Grew Older," Gwendolyn Brooks' "Sadie and Maud" and Nikki Giovanni's "Nikki-Rosa."

She is asked to identify at least two values implied in the poem, and to explain what specific things in the poem indicate each value. In the same poem, students identify a variety of values:

[Student #1]
Another's opinion is a strong value reflected by the stanza talking about Sadie having two children under her maiden name, which implies out of wedlock, and saying, "Maud and Ma and Papa nearly died of shame." Another value is equality or status through education (hopefully), since Maud seemed to be held in awe as she had gone off to college, mentioned in the first and last stanzas.

[Student #2]
Pride and loneliness are two values implicit in this poem. The pride or lack of it in this case is indicated by the shame the mother and father felt when Sadie had two babies out of wedlock. The loneliness is implied by talking about Maud, a thin brown mouse, living all alone in the house.
[Student #3]
Autonomy — Sadie did what she wanted to, got as much from life as she could, no matter what anyone else thought.
Social Recognition — Ma, Pa, and Maud nearly died of shame when Sadie had two babies without benefit of a husband's name.
[Student #4]
The line, "Sadie was one of the livingest chits in all the land" . . . points to the value of "exciting life." . . . The value, "traditional marriage" taking place before the appearance of children, is strongly suggested in the third stanza. "Nearly died of shame" suggests the power of this value.
[Student #5]
Wisdom: The poet says Sadie "scraped life with a fine tooth comb." She tried to experience everything she could in life, and experience brings wisdom. Sadie "found every strand."
Family Security: The poet speaks of Sadie's children, and the great gift she gave to them, while comparing Sadie to the college graduate who lives her life alone.
[Student #6]
Two values implicit in the "Sadie and Maud" are pleasure and excitement. Sadie, who holds those values, is described as "one of the livingest chits in all the land." Poor Maud, who went to college and was responsible and is the opposite of Sadie, ends up living all alone. Gwendolyn Brooks implies in the poem that Sadie made the correct choices and has the "correct" values.

"All of these are accurately identified," the instructor says, "with the exception of 'loneliness.' That student is still having some trouble with negative and positive indicators: she sees that shame implies a positive value, pride, but she doesn't get clear what loneliness implies — although she can see it's there."

On such an early assessment, students are not always able to identify central values and conflicts. The first two or three quoted here do not penetrate to basic polarities in the poem as surely as the latter ones do, and only the last two suggest what the poem's dominant values may be.

Nor do any of them lay out value conflicts as directly as these two:

[Student #7]
I find value conflict in this poem. Maud values social acceptance, which can be seen in her going to college and her near death reaction to Sadie's illegitimate children. She seems to value conformity also, by following unwritten rules for "good girls." On the other hand Sadie values autonomy, which is reflected in her nonconformist lifestyle. The line, "Sadie scraped life with a fine tooth comb," indicates that Sadie lived life to the fullest and with zest. I also find the values of love, happiness and emotional well-being to be part of Sadie's life. She left to her children the same zest for life as part of their heritage, while Maud ended up all alone with a very empty life. "She is living all alone in this old house."
[Student #8]
Exciting life — "Sadie was one of the livingest chits in all the land."
Self-respect — "Nearly died of shame."
There is a value conflict here, since to pursue her exciting life Sadie had to compromise her self-respect.

"But remember," the instructor points out, "they were only asked to identify values — not to find governing values or to outline the conflicts." On this first assessment all of these except number 2 met criterion A

as requested. In addition, several were credited for meeting criterion B ("Identifies . . . the governing value orientation") and three also met criterion C ("Identifies value conflict").

These responses also illustrate how widely students can differ in verbal fluency while demonstrating comparable ability at inferring valuing. "The format helps to focus my attention as much as the student's," the instructor says. "It keeps me looking for accurate perception and identification of values, rather than graceful or lengthy writing."

Further questions on this initial assessment ask the student to consider whether the poem expresses any values that conflict with majority values in contemporary American culture, and to explore her own reaction to these issues. Again, responses vary sharply:

[Student #1]

"Sadie and Maud" reflects differences and conflict within a family as well as on a total cultural level. The value in conflict here is one of acceptance by others. One daughter went off to college, the other brought shame to her family. Yet neither was accepted by society. Maud ended up alone in the old house and Sadie had gone into a world of strangers alone. The era of this particular work would be the early 1900's when American society did not accept single parents or blacks, despite a college education. Not many women went on to college then even if they were white.

In this day and age an education is more normal for a woman, but I chose to raise a family prior to education. I felt no stigma in this, or in deciding to take up my career. Today people are more able to make a choice without a social label than earlier in our history.

[Student #2]

Sadie's value of having a good time and living life to the fullest resulted in having two children out of wedlock. This would be in conflict with majority values in American culture. The action on Sadie's part was irresponsible.

I too want to enjoy life to the fullest as Sadie did, but in Sadie's case she did it without thinking of the consequences. I would hope I can enjoy life fully but in a responsible way.

[Student #3]

In "Sadie and Maud," one sister (Maud) valued a safe, limited life approved by society while the other (Sadie) valued an exciting life filled with all kinds of experiences, no matter what others thought.

I value autonomy and feel that everyone should be free to do what they wish. My life has been fairly exciting and filled with all kinds of experiences so far, and I hope to continue the same way. The only real problems have usually been caused when I let concern for others' opinions sway me. For instance, for years I hid the fact that I'd been a high school dropout instead of admitting it, getting my diploma, and going on to college years ago.

[Student #4]

The values I see in this poem do not conflict with "majority" values. The ambition Sadie had for an exciting life is found in many people, regardless of their background or race. It is interesting to note that this poem was probably written at a time earlier in this century before blacks began to enjoy equality in this country. Many people still experience the frustration of being rejected like Sadie was because their life violates social rules, but being black does not corner this market. The values of family security and traditional marriage, portrayed so clearly in the third stanza when the family "nearly died of shame," are feelings that I think would not be unique to any family.

The poem makes me realize that I, being white, probably have more chance of realizing the goals that I am working

toward than Maud did. Even though minorities in America are gaining strength, . . . I think for the average black there is more of an uphill climb than for an average white such as myself. This . . . encourages me to work harder with my ambitions and it softens my view of the black. . . . I feel sympathetic because I, too, have felt the seeming impossibility of some hopes.

[Student #5]

Both values, wisdom and family security, are in conflict with American values. In America, knowledge (a college education, etc.) rather than wisdom is necessary for attaining wealth, power and independence. Americans are also beginning to value all of these over family security. This is most evident in the movement of the woman out of the house, away from her children, and back to school or work where she can feel more autonomous and successful.

I value knowledge and wisdom equally, because they complement each other. Seeking knowledge brings new experiences, that in turn brings wisdom. Wisdom involves insight and good judgment, and often leads me to seek more knowledge.

I disagree with America's valuing wealth, independence and power at the sacrifice of family security. Before deciding to have children [couples] should examine [their] values. . . . If they decide to have children it should be because they value the family unit and its security. [Otherwise] they will do an injustice to their loved ones when they seek power, wealth and autonomy first.

[Student #6]

Since having illegitimate children is contrary to the morality of most Americans, Sadie's value on pleasure would conflict with majority values. Sadie's value on an exciting life might also conflict with her responsibilities. Since most Americans think it's important to be a responsible person, Sadie's value would be in conflict with majority values.

I don't fully agree with either side because I don't think that the values are necessarily conflicting. I think I can be responsible and have pleasure and still be a moral, responsible woman. (The poem implies that being moral and responsible means your life will be dull.) Examining the values in the poem did not change my values. I still value pleasure, excitement, responsibility and morality because I don't think they exclude one another as they did in "Sadie and Maud."

[Student #7]

Autonomy, which is reflected in Sadie's bearing "two babies under her maiden name," is in direct conflict with societal values. One [such] value the majority holds . . . is religious beliefs. Most of the conflict which arises concerning unwed mothers is brought about by deep seated religious beliefs. Also Sadie's entire autonomous lifestyle, which includes the freedom to find one's own definition of happiness, cannot be accepted by the majority who have a very rigid definition of happiness. This definition has no room for alternate lifestyles, especially those that may conflict with religious beliefs.

Autonomy is a very important value in my own life. The freedom to determine where I will go in life and what I will do is one of my strongest needs. My choices don't always coincide with the choices that society would have me make. Yet I don't feel that my choices conflict with the choices God would have me make. Over the years, I have come to believe that societal laws don't necessarily reflect God's laws. For example, as a woman society generally demands that I marry. It is an unwritten law. But I know in my heart that God does not place this same demand upon me. So in this respect I am in conflict with society, but certainly not with God.

Autonomy, taken to its extreme, would result in a society where everyone did what they wanted despite who they might hurt. This, I believe, is the basis for societal fears and the consequent making of societal rules. But this extreme would also be in conflict with God's laws. In general, I don't find the same conflict between autonomy and religious beliefs that the majority of people do.
[Student #8]
Exciting life and self-respect are in harmony with "majority" values in American culture. They are part of the values according to Rokeach [Milton Rokeach, The Nature of Human Values (New York, 1973), used in class] *and are plainly visible in all of American living.*

In exploring my own values I'd have to point to the self-respect, since love and family mean so much to me. But as I read over these poems, I really need to explore the black perspective more. May I keep the poetry?

"As you can see, there's quite a lot going on," the instructor says, "even in this first assessment. The majority-minority question was just to get their feet wet in tying values to a cultural context — but two of these students went all the way to specifying a historical time frame.

"And in the third question, several got engaged in a dialog with what they saw as dominant American values, as well as with the poem. I was especially delighted at the way [number 6] took out after the poem's most basic structural assumption, questioning whether there really is a conflict inherent in the values polarized by the poet. [Number 2] also seemed ready to do this."

Equally important was the degree to which several students began reflecting upon their own attitudes and values. Some, most notably number 4 and number 8, found some of their attitudes shifting. Others shared the experience of student number 6: *"Examining the values in the poem did not change my values."*

"This is an important insight, that reassessing your values can strengthen them," the instructor notes. "The fact that she and several others came to this point on their own gave us a strong basis for discussing this principle in the next class session."

On this initial assessment, it is highly unlikely that a student will demonstrate all seven of the criteria sufficiently to record one of the three successful performances she needs for validation at Level Two in the course. "In fact," says the instructor, "it hasn't happened yet, though several have really surprised me.

"But the purpose of these early assessments is to help the student get a feel for the process, to learn what the criteria mean in real terms, and to see how much she is already doing. And, of course, it gives me access to her thought, to how she's thinking."

In later assessments the student moves on to deal with more complex pieces, such as the Ring Lardner short story, "I'm a Fool," in which there is considerable use of irony and a narrator who exposes more about himself than he sees. By this time, students focus directly on such problems as the difference between the narrator's value judgments and those implied by the author.

"With poetry," the instructor notes, "I handle the more technical aesthetic questions — meter, sound patterns and so on — separately. Also, the poems I've chosen are fairly direct statements where the question of who's speaking doesn't arise.

"By the time they're working on short stories, the students are ready to handle more complex structure. Different characters can embody different values or value systems, and the distinction between

what the narrator may say and what the author leads the reader to understand can be exploited, as it so often is in prose."

Thus, as the course progresses, students tend to be assessed in valuing and aesthetic response simultaneously. By the end of the semester, although they are only paper-and-pencil instruments, the assessments have become increasingly complex and holistic, engaging the student's interacting abilities in a single performance.

Assessing for Patterns and Decisions: A Moral Dilemma Discussion

An interactive assessment technique, which appears even more complex in design, is one based on the moral dilemma discussion.* This is used in several disciplines, usually to help assess the student's ability at Level Three and/or Four of valuing, as well as her competence in analysis and social interaction.

The moral dilemma discussion begins when a group of students read or view a dramatization of a fictionalized case study in which the characters face a difficult moral decision. Then, in an open discussion led by a trained facilitator, they probe the valuing conflicts involved, examine the implications, share their own judgments and reasons, and explore the thinking behind their own and others' positions. Often the case study branches out into subsequent situations and further dilemmas.

Students are observed during the discussion or afterwards on videotape by a team of assessors. Each assessor makes a detailed behavioral transcript on the student he or she is observing, and then judges her performance according to the criteria. Then the assessors meet and reach a consensus about each student's performance. Assessors then share feedback individually with each student.

"The value of a good dilemma," a Valuing Division member says, "is that it is insoluble. There's no right answer. If it's well designed, there's no way to choose between a decision that works and one that doesn't, as you can in problem solving. You have to resort to moral judgments and focus on what's right, what should be, and why.

"Using the discussion then does two things. It brings different judgments into conflict, so that each student has to examine and explain her own moral reasoning and consider it juxtaposed against that of others — her classmates, the dilemma characters, and so on.

"The discussion also works, with the facilitator's guidance, to confront the student with reasoning that's more sophisticated than her own, challenging her to stretch her thinking and expand her perspective."

During a course, students may participate in two or three fairly complete dilemma discussions on various course-related topics, as well as in more impromptu ones that arise from their class work and field experiences. "In these discussions, where the student isn't being assessed," the division member notes, "we emphasize the stretching and expanding function so she gets the maximum learning value. We can even direct discussion into the relationship between 'what should be' and 'what I'll do tomorrow at my job.'

"Then later, in the discussion that's assessed for validation, the facilitator concentrates less on challenging the student with more sophisticated thinking. Instead, she pays more attention to giving each student frequent opportunities to show how she operates, to demonstrate the processes we're looking to credential."

In a vertebrate physiology course, for example, students have used dilemma discussions and other exercises to examine physiological patterns and technological means of intervening in them which raise

moral questions for professionals and lay citizens alike. Then, for assessment, they are given a dilemma like the following to consider:**

> A young Jewish couple learn from a state-required premarital test that they are both carriers of Tay-Sachs disease, an enzyme disorder that causes rapid neurological deterioration and early death. They marry, and after the wife becomes pregnant an amniocentesis test reveals that the fetus has Tay-Sachs syndrome. When the baby is born, the wife becomes severely depressed, knowing her child will soon die.
>
> The wife's sister Fran, has also been tested and shown to be a carrier. Her fiance Tom, who is also Jewish, has not yet been tested. Upset by the other couple's experience, they agree that they do not want to know, that they will have children, and that they will place any Tay-Sachs child they have in an institution. It is very important to them, however, to be wed in their home congregation. Rather than go out of state they ask Fran's aunt, a doctor, to prepare a false certificate so they can get a marriage license. If this fails, they plan to live together.
>
> Fran's aunt is very sympathetic to their feelings and to Tom's belief that requiring the test is a government invasion of privacy rights and discriminates against Jews. So she signs a false certificate. But a nurse who works with her overhears the conversation, and disagrees strongly with the doctor's decision.

"There are actually several dilemma points in this one," the instructor says. "The first couple faces decisions on whether to get married, to have children, to take the pregnancy to term. There is the question of whether Fran and Tom should try to avoid the test, and whether they should ask her aunt to help them. Then in carrying it further we can give the group the doctor's dilemma, and then the question for the nurse of whether to confront the doctor. We've even taken it further, having the doctor explain but remain firm; should the nurse report her?

"But we've found that the most effective place to start is with Fran and Tom's decision to avoid the test. More issues seem to focus here than at any other point in the story."

The following excerpts (using fictitious names) are typical of the way discussants unearth issues and bring their moral thought processes to bear on them. As soon as the discussion is underway, the facilitator checks the students' perceptions of the dilemma:

> Facilitator: What are the basic issues here?
>
> Marie: *Well, whether or not Tom and Fran should avoid the Tay-Sachs test.*
>
> Reba: *Or whether they have a right to make that decision. Whether the child has a right that enters into it. It's the same conflict we saw in the Siamese twins case.*
>
> Joanne: *Right. And whether society has a right, or even future generations . . . And how do you resolve that? How do you decide which rights come first?*
>
> F: OK, then. What should Tom and Fran do? What is right, and why?
>
> Reba: *Part of me is saying that the child they might have has rights too, so they should take the test. But part of me is*

* As developed at the Harvard Center for Moral Education, the moral dilemma discussion technique was first reported in M. Blatt and L. Kohlberg, "The Effects of Classroom Moral Discussion upon Children's Level of Moral Judgment," *Journal of Moral Education*, 1975, 4, 129-161.

** This dilemma story has been considerably adapted and extended from one presented in National Center for Bioethics, *The Ethical Challenge: Four Biomedical Case Studies* (1975; Science and Mankind, Inc., White Plains, N.Y.) part II.

saying they have a right to decide. I feel like . . . if it were my body . . . it's their body, they have a right to do what they decide. The state should not tell someone that they have to do something they don't want to do as far as their own health is concerned. The whole idea of wellness is built on that idea of managing your own health. The thing that makes it a conflict, though, is the moral implications of what it would do if they did have a child.

Marie: I think they have a right to avoid the test, but not to involve anyone else. . . . I think they have that right. It's something personal and private, and it's their decision to make. Just like the man who wanted the hypothalamectomy done, and his parole board wouldn't let him.

Joanne: Well, they most probably do have the legal right to avoid the test. But to have a right and to do what's right are two different things. Neither of them has the moral right. I mean, they've seen the suffering it's causing her sister. And that kind of depression and guilt are so common for parents of a terminally ill child . . . Morally I don't think they should bring another child into the world that would cause this type of suffering.

Marie: It's very difficult for me to determine what's morally right for someone else. I think morally right for me is: if I have a child that is not perfectly normal, it's going to be my responsibility to draw on whatever strength, whatever support I'm able to get. I guess it's like what Häring says about using ethical principles in personal decision-making. There's a support there . . . And then, too, to know ahead of time might set up a block in me against accepting the child. It could interfere with whole bonding process, or create stress and anxiety that would hurt the fetus. So I might have a tendency to be like them myself and not want to know.

Joanne: Well, that's very commendable in that respect. But in breaking the law they're just causing more trouble for themselves in the long run. They can go higher than state law — they can go to the Supreme Court — but there is also a moral code in our society, and we as individuals in society should uphold the moral code. . . .

Reba: I was remembering something I was reading last term . . . I can't remember who . . . Anyhow, it was that just because it's a law does not make it good, there are bad laws on the books. Was it Reinhold Niebuhr? I think so, Moral Man and Immoral Society . . . Yes, and we have a responsibility to look at the laws from the moral aspect. . . .

Joanne: And certainly one thing that's part of the moral code, and we've agreed on this before in almost every other case we've discussed, one thing is the idea that part of acting morally is to use the best information available. Now if they didn't know about such things, if they'd never heard of a screening test or if they lived in a society where there were no such things, that would be one thing. But they do know. They're fully aware that there is such a thing as Tay-Sachs, and that at least one of them is a carrier, they know what the test is and what its implications will be . . . It's not acting morally at this point to back out. . . . And deliberately denying information isn't exactly good health management, either. . . .

Later, after the students have explored the differences in their own reasoning further, the facilitator directs them to the characters again:

F: OK, now let's look at the decision Fran and Tom are making. From their viewpoint, what is the right thing to do? Can we put ourselves into their place and ask ourselves, from their background, what they think is right in this situation?

Marie: *I guess they think it's right not to know. Because that's the decision they've made, and I don't imagine they would make a decision without being convinced that this is best for them. But they seemingly are not recognizing some things within themselves . . . I think they want to be honest. They don't just want to go to another state where they can avoid this. But then, on the other hand, they want someone else not to be honest. There's a conflict with their honesty. . . .*

Joanne: *Well, yes. But don't you think what they might be doing is thinking about their responsibilities to each other? I mean now that they're going to be husband and wife, they have added responsibilities. I get the feeling that they are trying to be honest with one another, even if there are some contradictions, and trying to come to an agreement on how to handle this problem they are going to face as a married couple.*

F: And as [Marie] said, they must think what they're doing is right. They must have some reasons. What kinds of reasons do you think they're giving themselves?

Reba: *Probably religious, or philosophical. They may think that they're not in complete control of what happens in their lives, that there is some other person, some other guidance . . . a Holy One, or God, or whatever . . . that they are going to have faith in.*

Joanne: *That God will take care of them. That's a very great possibility. It does say their congregation is very important to them. If this is part of their faith commitment in life — and if they are practicing the Jewish religion there would be a very strong faith there. . . .*

Marie: *And with that background they could very easily have the conviction that they would prefer to work on faith, for which there's no logical supportive thing. And if that's their basis, they have a right to make that decision.*

Reba: *Well, until we were thinking about it in terms of a philosophical belief, or religious belief, I was unsure . . . But if it conflicts with something that is very, very basic to one's value system, to what you believe life is and the whole framework you're trying to live out of . . . well, I don't think anyone has a right to conflict with that. I think of the Mennonites, for example.*

Marie: *Or the Jehovah's Witnesses. They wouldn't take this test . . . in fact they won't take a Wassermann test, even though it's state law, because of their religious objections to blood tests.*

Joanne: *And remember the tremendous debate right here in Milwaukee last fall when the schools demanded measles immunizations. . . .*

F: So there is a right of conscience that comes in here. And Fran and Tom may be following their consciences. Is that what I hear you saying? OK, then. Do they have a right to follow their conscience even if it conflicts with the law?

Marie: *Yes, I think they do.*

Reba: *They must. You have to be true to yourself, and if you have a certain belief or faith, if you are going to live your life according to that belief, you have to follow it. Otherwise you don't really believe it.*

Joanne: *Well, now, wait a minute here. I think we're losing sight of some things. We can't just look at Fran and Tom's conscience alone. There're also the rights of the state to think about, the rights of the unborn child, the obligations and responsibilities of everyone involved. . . .*

F: Let's explore that a little. What rights does the state have in this case?

Marie: *Well, the state is going to pick up the financial burden of this baby. Two or three years of complete dependency care isn't cheap. I guess the state*

saying we want you screened ahead of time has more to do with that than with rights.

Joanne: But the state isn't just a bureaucracy, it's us. It's the people. And I think one of the things we have to realize is that the state isn't saying whether you may have a baby or not, just that you know what you're doing. They're not trying to force people, but to say, "Look, if you want a marriage license and you're choosing to live with that aspect of the law, then one of the responsibilities that goes along with that marriage license is to know whether you're going to pass on this disease or not to your children." Along with the marriage, the state, as a collective group, has said, "We are asking that you also have that information about whether or not you're going to pass it on. Not to say that you have to get an abortion or you can't have children or anything, but you have to have that information."

Marie: But does the state have a right to demand that there be a test taken? I mean, I'm not against this sort of testing. It's not as if screening had any dangers or side effects. It's just a simple blood test. So it should be there and you should be cognizant of the chance to have it and it should be publicized . . . but you have to decide, as a person, if you're going to take the test or not. And I don't think our society, our peer group, should judge us immoral just because we decide not to.

Joanne: But the purpose of the law isn't to judge people, it's to inform them. This is a protective law.

Reba: Yes, but this can go farther. What if the state decides to require amniocentesis for every Tay-Sachs mother who conceives? Then you're talking about a real chance of harming the fetus. Almost three per thousand, that article said. Or what if the state requires it for every pregnant woman over 35?

Joanne: But the law is already —

Reba: What about Nazi Germany and the extermination of the Jews? People were following the law. And they were genetically looking for a superior race. If they start eliminating all the imperfect fetuses, then what's going to stop that from going further on to the people already here?

Joanne: But this isn't government control, it's just the right to know whether you're a carrier. And it could well be that one or both parties isn't a carrier — after all, the incidence of Tay-Sachs is so small to begin with. I mean, let's look at the positive side of this, too. The state is giving individuals the choice, the right to know. That's all it's doing.

Marie: I've almost lost sight of what we're discussing. Are we discussing the law? Or are we discussing the rights of people?

Joanne: Well . . . what do you think the function of laws is in a society [Marie]?

Marie: I think laws are to protect people, however, I think you can get a society that has too many laws.

Joanne: Who do you think the law is designed to protect in this case?

Marie: I think the law is to protect . . . in this case I don't think it's to protect the couple. Even if you have the test, I don't think it's to protect them. I think it's to protect society. I think it's there to remove the financial and political problems of society.

Joanne: But we can always say it's just to protect society, and then let the rights of the individual override this nameless society. When we put it that way, it's easy. But I'm a member of society. You're a member of society. Don't I have a right to expect that society will look out for my rights, too? Don't you?

Marie: I just think you're expecting too much from society. I really do. You have

got to make decisions for yourself. It almost sounds like the big brother syndrome. I don't want that. I want to be an individual, and I want to use my knowledge and my freedom to make my own choices.

After exploring this issue further, the group went on to discuss the question of the rights of the unborn child and the couple's mutual obligations in marriage. Then the facilitator brought the dilemma back to a point:

F: OK, let's try to put this all together and grapple with all these rights and other considerations at once. How do we put together the rights of the individual, of Fran and Tom to follow their conscience, along with the rights of other individuals collectively in society, and the rights of the child, and their obligations to one another as husband and wife — how do we find some way to come up with something that's fair? Obviously, we can't come to some resolution where everyone gets just what they want. But what would be the most just resolution, considering everybody's rights? If we look at everyone's perspective, what would ultimately serve justice? I know that's a word that's bandied about a lot. But what would be most just?

Joanne: *That's hard, because you're dealing with two levels. We're dealing with such a higher level of the state. Then we're dealing down at the very emotional level of the individual couple. And it's difficult to balance the two ideas, the two conflicts. But you do have to draw a line somewhere, make a compromise.*

Reba: *I guess you would have to consider the rights of more than Fran and Tom. You'd have to go the route about what's going to be the best for the most. That would conflict with what I feel, because I still think they should have the right to refuse the test. But, if you're looking at it justice-wise, then I guess you would have to. . . .*

F: And your opinion, justice-wise, you would have to go with what was best for the majority of people? Or are you saying something a little different?

Reba: *I'm saying that I guess that would be the right answer but I still feel that it should be a personal choice. I can't get over the personal freedom involvement.*

F: Alright, so you still see yourself in conflict between the personal freedom aspect and then the rights of the majority to a just solution. Is that what I hear you saying? OK. Anything else? [Marie]?

Marie: *Well, I don't know. Laws are usually to protect people, but there are too many laws as it is. And I don't think the state can force you against your conscience, especially if it's a strong religious belief. With a conscientious objector in a war, at least that person can serve the country in another way. But in this case there is no counterpart . . . not letting them get married isn't the same at all. . . .*

It is clearly possible to characterize each student's approach even as it appears in these brief excerpts. Marie, for instance, empathizes with the couple's feelings and is more concerned with their rights. Reba speaks most readily in terms of conscience and the importance of acting out personal values. Joanne tends to apply a moral code as distinct from laws, and seems drawn toward trying to balance the rights of all parties. Instructors commonly use these kinds of insights to help students plan their further learning.

Far more important for assessment, however, are the processes and abilities each student demonstrates.

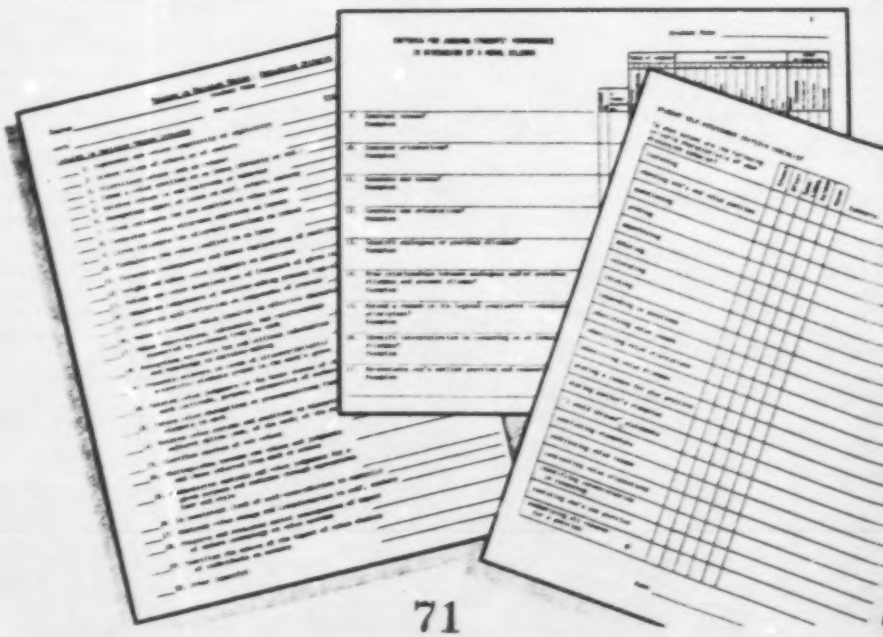
The students in this group, even in a few minutes out of an hour-long discussion, clearly exhibited several of the elements of effective valuing which a moral dilemma discussion can elicit.

Conferring over their notes, the assessors agreed that all three students had taken definite moral positions on Fran and Tom's decision and several subsequent issues, and had usually explained their thinking. Each was credentialed on criteria #1 ("Expresses own values"), #4 ("Takes a value position on an issue") and #7 ("Gives rationale for own position").

The assessors also agreed that Reba, Marie and Joanne were able to take on the role of the characters and imagine their reasons, using the case study data to infer the couple's religious beliefs. Reba and Joanne were credited with demonstrating criteria #2 ("States the values of others"), #8 ("Generates viable alternate positions") and #9 ("Gives rationale for alternate positions").

Marie's assessor, however, pointed out that Marie had actually projected her own feelings onto Fran and Tom (*"Morally right for me would be. . . . So I might have a tendency to be like them myself"*). She also had difficulty conceiving of other premises the couple might have (*"I guess they think it's right. . . . I don't imagine they would make such a decision without being convinced this is best for them"*), though she did join in after the others suggested religion as a possibility. After some discussion, the assessors agreed to credential Marie on criteria #2 and #9, but not on #8, since she had not clearly shown she could come up with alternate perspectives although she could discuss them once proposed.

Marie, the assessors agreed, also did not show that she could step back from two conflicting positions and weigh them (criterion #12). She expressed firm convictions and judgments (*"I think they have a right to avoid the test, but not to involve anyone else"*; *"There's a conflict with their honesty"*; *"If that's their basis, they have a right to make that decision"*), but did not indicate any of the sense of ambivalence that Reba struggled with (*"Part of me is saying. . . . But part of me is saying. . . ."*). Nor did she engage in the



judicial comparing of alternatives that Joanne did (*"I think we're losing sight of some things. . . ."*; *"Let's look at the positive side of this, too"*).

Toward the end, Marie did show the beginnings of this reflective process (*"I don't know. Laws are usually to protect people, but there are too many laws as it is"*). But as one assessor noted, this seemed to come only as a direct result of Joanne's interrogating her earlier about the law's purposes, and in any case Marie moved rapidly back to her established position. The assessors took this as a diagnostic cue that Marie might be encountering value conflicts she was as yet unwilling to explore.

All three students drew relationships to analogous moral issues (criterion #31). Some of these came from earlier course work, as in Marie's citing *"the man who wanted the hypothalamectomy done"* or Joanne's introduction of the principle that *"part of acting morally is to use the best information available"*. Others came from outside, as when Reba argued from the analogy of Nazi Germany or Marie mentioned the Jehovah's Witnesses. While Joanne transferred concepts as readily as incidents, and thus displayed the most sophisticated reasoning, all three were credentialed for the criterion.

After the assessors review their transcripts in this fashion, looking for evidence of each of the criteria, they meet individually with the students for feedback. "The feedback session can significantly enhance the dilemma discussion as an assessment tool," the physiology instructor says. "It gives the student the opportunity to show some of the reflective abilities that aren't likely to come up in the rapid fire of a discussion."

To encourage this self-reflection, an assessor may begin by asking the student for her impressions of the discussion, instead of introducing the assessor's judgments right away. Responding to this invitation, Marie began by expressing dissatisfaction with her performance:

I realize I didn't enter into the discussion as well as I might have . . . Actually, I didn't consider myself an expert because I wasn't well prepared. I did better on the learning experiences, especially the one on euthanasia, because I had written a paper on that subject freshman year. . . .

Assessor: Were there any times when you did make use of scientific information in the discussion?

Well . . . I guess so . . . I remember making the point about why you would not want to know, that knowing might interfere with the natural process of pregnancy and birth and bonding. I was thinking of the film we saw on bonding and imprinting . . . and then I remembered reading, I think in our textbook, in one of the chapters it talked about the influences on fetal development and it talked about severe stress being almost as dangerous as excess alcohol or smoking —

A: Yes, I had that noted as a fine instance of criterion #18: "Utilizes information and knowledge in decision making." Can you think of others?

Um, . . . not at the moment . . .

A: Well, I also noticed that you were the one who made the point about it being a blood test.

Oh, right. It was the Jehovah's Witnesses idea that got me thinking about that, and I was trying to use it to make the point about not demanding that the test be taken. What I was getting at was, as simple a thing as it is medically, there's still the moral question of a person's right to make their own decisions. I did not agree with the idea the law can force a couple to take the test by not letting them get married. This whole idea conflicts with my basic beliefs, which is why I was so insistent, but the group didn't want to stay with that. I was frustrated . . .

A: What were you hoping to achieve in the group?

Really, I thought one of the things I could contribute was to get at this question of the genetic screening being mandatory, to introduce that whole perspective. . . . I wanted to see this lead into the question of who has the right to decide moral issues, like we did in the euthanasia discussion and the one on nursing homes for the aging. Is it the state or the individual? This is important. I thought we might get into all that when [Reba] *brought in Nazi Germany, but we went another way and didn't pick up on the idea . . . so one of my biggest contributions was lost.*

A: What other things did you contribute? Were there things you felt you brought in that the group wasn't seeing or doing?

Yes, for one thing this contradiction in what Tom and Fran are doing. I think I was the first one to point out that they are trying to be honest about their beliefs, but then they are asking someone else not to be . . .

A: Yes, I agree. You spotted that conflict (criterion #10) very well. I had a note of it here. Others?

As far as other conflicts . . . well, it seemed to me the state was being a little hypocritical about the financial aspect. The whole time they're saying "'We want to protect you,'" as [Joanne] *said, they're also looking out for their own pocketbook. And that was another time I used information . . . I don't think anyone else mentioned how long the baby would survive, or the fact that Tay-Sachs babies become completely helpless after the first six to twelve months. That enters in there.*

As the feedback session continued, the assessor and Marie went on to review her behavior in the discussion according to each of the criteria. He noted her ability to use analogous issues and dilemmas, particularly her contrasting the conscientious objector example. He pointed out her ready expression of her affective responses, and her empathizing with the characters' feelings. He also showed her where she had begun transferring concepts as well as incidents in the feedback discussion itself, as she sought to bring in issues developed in earlier dilemma discussions.

Then they looked at her apparent difficulty in stepping aside from her own position, either to conceive of others' perspectives or to weigh conflicting judgments. Marie took this new dimension in, thoughtfully:

So you're saying it isn't a matter of needing to be uncertain about my beliefs, like [Reba] *was —*

A: No. Not at all. Not unless you really are. But it's the process of stepping back, putting your own convictions aside for a moment . . .

Yes, I can see that. One side and then the other side, sort of speaking up for both . . . but I still have this feeling that it can be dangerous to act as if something is alright when you know it isn't. I'm not sure I want to play the devil's advocate when there's something as basic as personal freedom at stake. . . .

A: I think it's a matter of working through what the other person thinks, even if it is wrong, rather than pretending to think it's right. What is it that a person who takes this position tells themselves? How do they reason it out?

Like [a philosophy instructor] *is always saying, "'Assume your adversary is a reasonable, well-meaning human being who doesn't know he is making an error.'"*

A: Right. Exactly. And then walk through his reasoning with him until you hit it.

Yes . . . yes . . . OK. Well, what do I need to do to work on this?

Conferring with the assessor and her instructor, Marie agreed to make arrangements to join another group of students two weeks later in a moral

dilemma discussion for re-assessment. Meanwhile, she was assigned to view the videotape of a different group in her class, taking the role of an assessor. She was to create a behavioral transcript, write out a diagnosis and prepare an outline of how she would handle giving feedback to the student she assessed.

"The intent was to give her the chance to observe another person's thinking closely and to have to come to some organized conclusions in order to describe it," the instructor says. "In this I hoped to make use of one of her strong suits — her empathy — as she watched the student on tape and as she worked out ways to critique her performance to her face in a supportive way."

Rich and complex though it almost always is, no single moral dilemma discussion can be counted on to elicit all the elements of valuing involved at a given level.

This group, for instance, did not get into the question of why genetic screening tests have been developed in the first place. "It's a chance to probe the values behind a given scientific development and its technological application," the instructor says, "but not every group takes it.

"And there are other analytic patterns that can't really be shown sufficiently in the discussion and feedback. Students may admit to changing their perspective on an issue in midstream, for example, but that's still a long way from tracing and accounting for transformation in one's valuing, which is one of the criteria for Level Three."

We therefore use moral dilemma discussions for validation only in the context of larger, more complex assessments. Prior to this discussion, each student had already done a guided analysis of both a newspaper feature and a medical journal report on amniocentesis, annotating each for its value assumptions and judgments. She then wrote a newspaper editorial explaining and taking a stand on this new process and its implications.

Then came the moral dilemma discussion, after which she rated herself generally on each of the criteria prior to the feedback session. After feedback, she described and analyzed any changes in her value positions during or as a result of the discussion. Finally, she was asked to state and explain her position on compulsory genetic screening in a letter to her congressman, and to outline a personal action plan for further enacting her position.

"This assessment makes a long and complicated package," the instructor observes. "But it's an invaluable chance to see the student at work in different modes on a concentrated effort.

"The considered analysis and reflection of her written work balance the dilemma discussion, where we catch her thought on the wing, so to speak."

Assessing for Decisions: An In-Basket Exercise

Another assessment technique that has proven useful at Level Four is one called the in-basket exercise.

In this simulation the student takes the role of a member of an organization who must deal with a full "IN" basket (memos, telephone messages, letters and projects) on a day when no one else is in the office. Since phone lines are also closed, the tasks must be handled in writing and put in the "OUT" basket within the specified time.

Where a moral dilemma invites the student to explore and respond to insoluble questions, an in-basket does just the opposite. It challenges her to apply her valuing abilities in perceiving, weighing and solving a set of inter-related problems.

Each student in one professional communications course, for example, plays the part of a recently-hired publications

specialist at a community cultural center, who comes in on a Saturday. She finds in her "IN" basket:

- a memo from the director and a chart showing the proposed reorganization of center staff;
- a copy of the center's brochure describing its history, purposes and programs;
- a memo from the center's magazine editor inviting her to edit a manuscript attached, due Monday;
- a memo from her supervisor, passing along a complaint letter from a citizen who was turned away from an exhibit;
- a second memo from her supervisor, enclosing a newspaper article about a taxpayer's revolt (led by the same citizen) and asking her to write and record an editorial comment on the issue for a local radio station;
- a third memo from the supervisor, asking her to outline an agenda and some criteria for the Wednesday morning staff meeting at which all publications are to be reviewed;
- a note from the center's TV producer that he has made a Wednesday morning speaking date for her at a local college;
- a phone message from a college teacher, thanking her for the speaking commitment and saying she will drop by Monday morning to pick up an outline;
- a fourth memo from her supervisor, enclosing a rough draft of an annual financial report to the board and requesting her suggestions for clarifying and "softening" it;
- a second memo from the magazine editor asking her to sketch a redesign for the center's brochure.

She also has a memo pad, some stationery, pens and a two hour time limit (not including the recording session, which follows immediately afterwards).

"Of course, the universal complaint is time," the instructor says. "In-baskets are specifically designed to require some means of selecting tasks. There's no way they can all be done.

"There are also some built-in linkages and conflicts, like the college talk and the staff meeting both coming on Wednesday morning. That's a forced choice — if she sees it. Or the complaining citizen and the editorial, where she has to spot the fact that it's the same man."

While it is not the only competence called for, valuing plays an important part in the in-basket.

Most certainly, in order to select which tasks she will attempt the student must find some principles and priorities and apply them to a heterogeneous collection of problems.

Resolving specific conflicts for herself,, such as deciding between the speech and the staff meeting, demands similar value judgments. She has to weigh her obligation to assist in enhancing the center's relations with its community, for example, against the responsibilities she has been asked to take on her departmental team.

Dealing with others — the irate citizen, the thoughtless TV producer, the college teacher — she must not only make valuing decisions about what to say or not say, what tone to take, she must also attempt to infer that person's values and speak to them. This becomes clearest in the editorial, where she has to infer the value frames of the anti-tax group, the center and the community and articulate them convincingly — whether or not she is able to resolve them.

A three-part evaluation form helps make elements of her valuing even more explicit. The student is asked her impressions of her fellow staff members and a series of questions about her performance: how well she felt she did, how she approached ordering and handling the items, what her priorities were, what her most difficult

decision was, and what if anything she would do differently. Finally, in chart format, she summarizes "What I Did" and "Why" for each of the problems.

"After working with the in-basket for a while," the instructor says, "you develop a pretty sure sense of how she made her decisions just from looking over the items. This evaluation, though, serves as a good check against your inferences. It also helps her to reflect on her effectiveness, her priorities, and on the degree of harmony between the values she acted on in different situations.

"This student's method for prioritizing was a pretty common one, for instance: *'I sorted the papers by due dates and worked first on the ones due Monday morning, starting with the speech outline.'* That's almost an evasion of the value dimension, and many students grab at it under pressure.

"But what would she do differently? Look at her evaluation chart. *'I would organize my time better. I would look at the total amount of work and set time limits for each task . . . I would not do those that did not require my immediate attention.'* She's already working toward a more sophisticated approach, and there's at least the implication that she may use some criteria of importance as well as time.

"Here's another student who cleared her desk at one stroke. She passed the budget report to accounting and sent the complaint letter and editorial request to the Community Outreach office. There was no way we could validate her on this particular assessment, of course, because that created huge blanks in the data.

"But in feedback we did look at why these might have been reasonable things to expect of her. She began to see how a professional isn't just holding a job, but is enacting certain values of her own through the institution and on its behalf.

"The editorial and the complaint letter help bring that sort of thing into focus. One student sent the citizen a gracious letter. She says, *'Your attempt to view the exhibit implies a real commitment to the arts.'* At the same time she shot a memo to her supervisor urging that they hold open meetings to draw citizens into the center's program evaluation.

"Her editorial showed this same tendency to handle conflict by inclusion. She all but ignored the taxpayer movement while rehearsing the community's years of commitment to the center. According to her chart, these were the first two tasks she handled. Why? *'To keep good relations with the community we need to focus on the citizen's desire and need for a center.'*

"Another student, who took *"Man does not live by bread alone'* as the theme for her editorial, sent the angry citizen a poster from the exhibit he'd missed and offered him a personal tour. Responding to him was her first priority. *'He was also leading the citizen tax protest,'* she says on her chart. *'But he's not really against the arts, in fact he values them so much he's angry about it. We have to remind him of that in positive ways.'*

"Both these students were using their valuing abilities as an integral part of their skills as communicators. They inferred values with a sharp eye, they articulated value frameworks clearly and drew out similarities.

"They also had a definite value system they were working out of. The first one used that same inclusive style everywhere — she asked to meet with her supervisor on the fiscal report, she put a brainstorming session on the staff agenda, she said the whole staff should be consulted on the new brochure design. The second used pragmatic tactics to back up her commitment to the values she expressed in her editorial, and to reinforce them in others."

Because the in-basket involves such intense time pressure, feedback offers the student a needed opportunity for more reflective thinking. "I've also found that it helps to wait a week before feedback," the instructor notes. "After a few days she can relax and look more freely at the decisions she made."

For the student who sent the poster, feedback began with a review of the tasks she had chosen not to undertake.

Assessor: Let's look at what you didn't do and talk about why.

Alright . . . The one thing I decided not to handle at all was the brochure. Nobody needed that done. It was obviously a good idea, but my thought at the time was the old saying: "If it ain't broke, don't fix it." I did indicate to Ann [the magazine editor, who had initiated the project] that I liked her idea, and that I wanted to get together with her on it later in the week.

A: Why did you do that?

Well, to build a good relationship with her. I mean, she made an overture to me as a new colleague, just like she had with the poetry article. . . . She was assuming that I would be her equal, her colleague. And I certainly wanted to pick up on that and respond in kind. . . .

A: What else did you decide not to do?

I decided not to give the talk to the junior college class. But that didn't save me any time. It would have been quicker, probably, to do the outline, because that was one of the decisions I really had to sort my way through. . . .

My first inclination was to be really put out with this character [Bart, the video producer, who had made the date for her] *for being so flaky and inconsiderate. I'd already begun to fear the worst from the budget . . . he hadn't gotten his figures in one time, and his department had this huge overrun. . . . So my immediate first thought was, "Oh, no. The heck with it. Let him pick up the pieces."*

But then I thought, "No, that's a temptation: what if I had made this appointment myself, by mistake? What would I do then?" Well, that helped me sort out the conflicting values that were really involved . . . whether I should be there to help shepherd through this agenda I'd designed, or whether we could afford to let down a teacher and a whole room full of students. At first I leaned toward going, because I thought, "The agenda will be there as my contribution even if I'm not, but the students in that class will have nothing — except a sour taste for the center." But finally I realized that if my main goal was to help the center, I'd better be there doing what I could to help the staff work together effectively . . . that was really the best way I could help in coping with this crisis of the tax protest and the budget and the reorganization. . . .

So then I had to deal with Bart. Putting him out of the picture, as if it was my own mistake, had helped me to cool off. And in terms of getting the staff together, I couldn't very well just dump it back in his lap. But I did feel it was time for him to learn a lesson. So I told him why I couldn't do it, and that the teacher would be coming in to his office on Monday, and made a few suggestions of people he might contact. I also put on a P.S. to remind him to ask before making any appointments for me. Actually, though, I think that would come better face to face, as a more offhand thing.

A: In these decisions, your primary values were . . .

Well, what would be best for the center was primary. But I guess I came down on the side of being a colleague as the thing I most valued, and the thing that would also be most helpful to the center as a whole. It was there in my deciding to deal with Bart in a constructive but realistic way, and in going to the staff meeting, of course . . . and in my note to Ann, too.

A: How would you relate that to what you said in your editorial?

Let me see . . . my main point was this, about the civilizing and spiritual values in the arts. And here, where I talked about these being the intangible "glue" that holds society together . . . I guess I'd say I expressed a high value on community there, and on mutual consideration and support as being some of the qualities people develop through living with the arts. So if that's what we're all about as a center, we've got to work that way among ourselves.

And with the public, too. I felt it was another temptation just to dismiss the tax revolt . . . it struck me how hypocritical it would be to deal with this fellow one way as an individual and another as a member of the group. So I tried to think through, "Where is he coming from? Where are they coming from?" And that's when I saw it, that he was mad precisely because he cared. He wanted to see the show, he valued art . . . About the group, I couldn't be sure, but I spoke to them [in the radio editorial] *as if I were only speaking to him. . . .*

Consideration and support, and harmony . . . trying to find a common ground in a conflict situation . . . these come through as values in what I did. And I think they really are, they're a part of me . . . I think these are essential qualities in any relationship, whether it's a job or a city or a marriage or whatever.

A: Where do you see yourself formulating conflict here?

Well . . . I think I do, but in my own mind. I mean, except for getting firm with Bart about the college talk, I would see the conflict and try to think it through, find a direction to resolve it, before I would put anything on paper. . . . I'm not interested in just confronting for the sake of confronting . . . I guess I'm using conflict, or being able to see conflict, to try to resolve it.

A: What about others' perspectives?

Sure, of course. I mean, you can't begin to communicate with somebody until you know what they mean by the messages they're sending, and what kind of field your message is going to be received in . . . I couldn't get a handle on the editorial until I saw where the man was coming from who had missed the exhibit. . . . And I did the same with Ann, and Carol [her supervisor] *. . . Now that you mention it, though, I'm not sure I really did get into Bart's thinking. I used the time I had to get over my first explosion, and to set up a better strategy . . . but I can't really say I had any idea why he was behaving the way he did in his own mind. . . .*

Reviewing her work on the in-basket and her reflections in feedback, the assessor and the student concurred in their judgment that she had satisfied the criteria for Level Four.

"It doesn't always happen," the instructor notes. "I have to be a little directive in feedback, asking her 'Where did you do this?' because there are four different competences going at once in the instrument. But I make it a rule to hand her the ball like that only twice on any criterion — if she doesn't pick it up and run, then I can't really say it would be self-directed reflection any more.

"I like to use in-baskets, for learning experiences as well as assessments. They simulate many of the conditions a communications professional is likely to be working in, and they give the student a dramatic sense of how her abilities all have to interact simultaneously in that kind of setting."

Assessing for Involvement: Individualized Designs

The upper division student moves increasingly into areas of professional and personal commitment, and begins to develop a sustained involvement in her area of concentration and its valuing dimensions. The assessments she experiences change accordingly.

Whether she is working in a classroom or in a field situation, the student takes increasing responsibility for her learning. She frequently defines and pursues projects independently within her courses, and she must respond to the needs of the situation in on-campus and off-campus work settings.

At the same time, she does not primarily encounter new valuing elements or processes at the "advanced" levels. Rather, she works in several contexts toward a more integrated, versatile command of the abilities she has already demonstrated. She also devotes increasing effort toward shaping a personal/professional "credo," into which she integrates her profession's espoused values and theoretical frameworks, her knowledge of valuing theory, her own values and her personal valuing style.

Assessments at Levels Five and Six are therefore often individually designed, or at least significantly modified to fit the actual learning situation in which the student is working. Yet these assessments frequently incorporate techniques and tools she has used before. The difference is the reality and complexity of the settings in which she applies them, and the sophistication with which she can do so.

Professional disciplines like education and nursing, for example, have long used journal-like methods for recording and analyzing field experience. In designing formats for these field journals, moreover, the respective faculties have naturally taken care that the journals focus on those dimensions they see as essential to their disciplines — including valuing. The advanced student's field records, then, lend themselves readily to the kind of assessment techniques she may have used for the valuing journal as a beginning student.

This time, however, she must do more than simply be aware that there is a valuing dimension involved in a question of client care or in dealing with a particular child. She is now seeking to show all the relevant abilities she has developed earlier — inferring values, relating them to wider systems, empathetically understanding other positions, perceiving conflict, generating alternatives and projecting their implications, communicating her judgments and suggestions clearly, and so on. And she is seeking to integrate all these effectively into the flow of the field situation.

"Mind you," an education instructor warns, "we're not looking for perfection. A third- or fourth-year undergraduate isn't going to show the insight and finesse she will ten years later as a seasoned pro — but that's the direction the criteria are pointing in at this level. She's starting down that road."

For the education student who presented folktales to her Latin and Anglo classes, this meant that she was not only assessed for her ability to elicit and perceive culturally linked patterns in the children's responses. She was also assessed for her effectiveness in using what she learned to modify her teaching approach, as reflected in specific incidents in her field journal.

Upper-division nursing students likewise keep rigorous journals, not only for their clinical work but also for their teaching and management projects and their volunteer service in non-nursing roles. Assessment focuses on critical incidents, as the student and other assessors draw patterns from the journals and look for evidence of increasingly fluent integration of her valuing abilities into her work.

"The format of a clinical journal may look different from the valuing journal she did as a freshman," a nursing instructor notes, "but the mode is certainly the same. What has really changed is the criteria. The senior will have to be showing all the valuing abilities of a competent professional. After all, that's what she'll have to be by the day she graduates."

The journal is not the only technique to reappear in advanced-level assessments. In one senior nursing seminar, considerable friction developed among a group of students assigned to work as a team on a clinical project. They soon reached the point where they asked to be reassigned.

"This was a golden opportunity," one of the instructors recalls. "They had hit on exactly the kind of problem that comes up in professional life. The kind that puts your commitment to collegiality and your ability to act on it to the real test.

"So we had a moral dilemma discussion. We created a stimulus, adapted the criteria. . . . Then after we had aired out everyone's responses and the thinking and values behind them, we moved into what you might call a problem-solving group to work out a *modus vivendi* for this team.

"This was one of the major assessments of that term for those three students. They had to use all their valuing skills, not to mention social interaction, analysis, problem-solving . . . . We couldn't have planned a better one if we had tried."

This willingness to adapt and improvise assessment techniques is even more necessary in the OCEL (Off-Campus and On-Campus Experiential Learning) seminars. Here, most of the disciplines involved — such as management, social sciences, humanities — do not have clearly established methods for documenting field work. And the situations in which students work are varied and unpredictable.

"The unifying principle is the OCEL seminar," an instructor explains. "This is the common curriculum, which we can predesign. It's the 'reflection' phase in the 'action-reflection' dialectic of experiential learning — a meeting ground where students who are working in completely diverse settings can find their common problems.

"And believe me, ethical problems and valuing conflicts are far and away the most common. It seems like every student, at some point or another, wonders if she isn't going to have to quit her OCEL job or at least risk it in a confrontation over a value problem.

"These crises are usually terrific opportunities for a student to show what she can do with a real challenge — one she's often convinced she can't handle. But because of the *ad hoc* way they turn up, we have to respond to them on a flexible basis.

"If a student starts to bring up a situation toward the end of one session, or mentions it to one of us individually, we have learned to put it on the agenda for the next seminar meeting. Then her initial presentation of the conflict becomes part of the assessment. How well can she perceive and articulate the values at issue? Does she express her own stance, making her reasoning and her feelings apparent? Does she have a sense of where others in the situation are coming from?

"Although she knows she is being assessed we try not to over-direct the discussion, but to let things develop. As other students pitch in, one may start 'counseling' her so directly that we can formulate that. Then they're both in roles that can be assessed for valuing and other abilities.

"Or we have used perspective-taking exercises that arise out of one student saying to her, 'Now what do you think X had in mind? Maybe they had a reason.' At times we design full-fledged moral dilemma discussions on the spot.

"We've also developed a written role-taking exercise the student can take home, in which she evaluates her work to date from her on-site mentor's point of view. It requires further data-gathering on the OCEL site, too, which is very useful in helping her to take a more complicated view of the conflict and to test out her inferences and hypotheses.

"This exercise generates a good deal of conflict, especially when her mentor's evaluation comes along. Where they differ, if the difference persists, she must face the question of whether she'll change her behavior and if so, how. It can be a tremendously intense experience, but it helps her move a great way toward her own professional code."

Critical incident journals, moral dilemma discussions, role-taking exercises — these are some of the assessment techniques that reappear at the advanced levels of valuing. Other assessments, especially those in which the student sets forth her personal/professional "credo," involve her in experiences she has not previously had.

Advanced students may participate as guest instructors in the freshman "Pre-Professional Seminar," or in intermediate classes in their own disciplines, to explain what it means to become a professional in their respective fields. Some, who have managed college along with work and/or family, may serve as peer advisors with beginning students in their fields facing similar challenges.

Advanced students also take part regularly in the college's various seminars and workshops for colleagues from other institutions, illuminating the curriculum from their perspective as learners. And students are engaging in off-campus consultations and professional society activities with increasing frequency, working alongside their faculty mentors as colleagues, or on their own as members of the discipline and representatives of the college.

"Level Six assessments can be a real joy," remarks a psychology instructor. "By its very nature, you're watching the student do what she does best, what she has chosen to do as a professional.

"One of the students who went with us to the regional meeting in Minneapolis was giving her part of the panel presentation on experiential learning, and I remember thinking, 'Look at her. She's really doing it — she's poised, organized, she's fielding questions from researchers and practitioners from all over the Midwest. . . .' And I almost forgot to make my notes for assessing her. She wasn't a student any more. She was a colleague, and one I was proud to be associated with."

Assessing Ourselves: Evaluation

The experience of watching a student develop as a valuing person, and of being able to describe her growth according to specific criteria and document it with recorded assessment performances, is an exhilarating one for us as educators. Yet we know there is more to do.

We are doing our best to teach and assess for growth in valuing. But do our assessments assess what we mean them to? Do they discriminate valuing from other

abilities sufficiently? Do they call for the full range of what the student has learned and can do? Are we really asking for increasingly sophisticated valuing, or does it just look that way because the course content gets more complex? Can the changes we see in her performance really be attributed to instruction? Are these outcomes lasting? If they are, do they have anything to do with personal and professional effectiveness after college?

These kinds of questions speak to the quality, effectiveness and validity of our valuing curriculum. They require us to assess not only our students' performance but also our own.

We take two basic approaches to this task of evaluation: internal and external. The internal approach includes all those methods by which we analyze, compare and synthesize what we do within the curriculum. In the external approach we set what valuing means at Alverno alongside various measures and perspectives that reflect what it means elsewhere.

The Internal Approach. Several methods of assuring quality and effectiveness are built into the curriculum itself. These include the ongoing work of the Valuing Division (in particular the refinement of the generic criteria at each level) and the similar efforts of the collegewide Assessment Committee, which oversees our understanding and implementation of assessment and reviews instruments and student performance patterns from every competence and discipline against criteria set by the faculty. Such basic features of the curriculum as our regular review of all course syllabi, or our insistence on using several judgments in assessing student development, also provide internal checks.

In addition, the faculty have developed certain "milestone" assessments which occur outside any course, offering a chance to corroborate the student's already certified abilities as well as checking her readiness to transfer them into a new situation and integrate them in action. Among these are the Valuing Generic Instrument, designed to assess levels 1-4 simultaneously, and the Integrated Competence Seminar, a four-hour simulation involving all eight competences.

The Office of Evaluation has recently designed and conducted a pilot pre-/post-instruction study of the Valuing Generic Instrument, controlled for the effects of non-academic maturation. Statistical analyses suggest that it should be possible to distinguish which of the generic criteria for levels 1-4 actually discriminate instructed from uninstructed students, to gain insight into how sequential and cumulative the levels really are, and to compare variation in student performance as a measure of instructional effects.*

* This pilot study is one of two reported in Friedman and Mentkowski, "Validation of Assessment Techniques in an Outcome-Centered Liberal Arts Curriculum: Empirical Illustrations," paper presented to the American Educational Research Association (Boston, 1980).

Studying student performance on this "milestone" assessment instrument thus not only helps us to validate the instrument itself, it also helps us build up an array of methods we can use in evaluating the rest of our assessment instruments. And it contributes directly to refining the generic criteria for valuing — and thus helps to improve the validity of our concept of "valuing" as a competence.

The External Approach. The Office of Evaluation also conducts a variety of coordinated research projects which enable us to study the durability of the outcomes our students demonstrate, and to compare them with measures drawn from outside our curriculum.

A Student Profile Study, which combines confidential depth interviews and a rating-scale attitude questionnaire, asks selected samples of students to stand aside from their experience and reflect upon their learning and Alverno at the end of each of their college years. This project is already providing a wealth of insight into students' perceptions of the college, the curriculum and most importantly, their own patterns of growth and learning. (A "case study" drawn from one student's responses is reported in Chapter IV.)

At the same time, an overlapping sample of students participates in a battery of cognitive, ego and moral development instruments developed by researchers around the country. Along with these, which are administered at the beginning, midpoint and end of college, these students take a number of tests designed to assess specific abilities like "critical thinking" and "self-definition". The developmental instruments give us one way to relate our students' growth, as we see it in assessments, to more general measures of their potential. The ability tests provide rough comparisons of the competences we have identified with similar abilities defined by others.

IV. Sharpening Our Focus

As we plan and teach, assess and evaluate, we come to know our students better in relation to valuing — their attitudes, questions and expectations, their potentials for development and their needs for guidance, challenge and support.

We also gain a clearer and clearer vision of the valuing process itself. And each time we think we have gained something in understanding we "plow it back" into practice, putting it to the test in classrooms and field settings, seminars and laboratories.

This constant dialectic loop, from action to reflective understanding to testing in new action, closely resembles the experiential learning cycle with which we have become so familiar. We take heart from this "independent rediscovery" as a sign that we, too, as educators, are engaged in genuine learning.

We recognize that this is not a teleologically closed process. We have involved ourselves in an ongoing cycle which will not come to rest after five or ten or even twenty years in a comprehensive theory of valuing, nor will it at some date yield a fixed curricular model for valuing education.

Nonetheless we can share what we are learning as we pull it together and make sense of it in our own reflections. Most of our learning at any given moment, of course, is going on in dozens of places at once. Almost every day an individual instructor, a team, a department will reach an insight and set about clarifying it enough to test it in practice. It is the Valuing Competence Division's special role to try to gather all of this regularly and synthesize it — and the writing of this book represents one such effort.

In this chapter in particular, we share some of the learning we have synthesized to date about the valuing process and about our students. We have no doubt that as we write, our colleagues are going beyond what we say, exploring problems and opportunities that will significantly reshape the understanding reported here.

Nor do we imagine that the understanding we have come to at Alverno can simply be generalized. Each institution, each educator, has unique goals and resources which will shape their particular approach to such a complex process as valuing. And of course, we teach different students: each classroom is a new universe, to which all our experience and reflection is at best a tentative guide.

Understanding the Valuing Process

Understanding the valuing process has become critical for us as educators: it is the energizer in our efforts both to develop our own valuing abilities and to educate others toward valuing. Those of us in the Valuing Division are the group of faculty responsible for leadership in synthesizing and distilling our collegewide understanding of valuing. We pursue this through a wide range of activities.

We explore various teaching methods, review student performance on assessments, co-assess with faculty in their courses, observe and analyze the performance of students engaged in various learning activities, discuss with faculty the ways they teach valuing, and

analyze Office of Evaluation studies on how our students' perspectives change. We maintain an ongoing dialogue with colleagues working on moral education programs elsewhere, through consultations at other institutions and a regular schedule of workshops and seminars for visitors. We have also reviewed various philosophers', theologians', psychologists' and educators' attempts to articulate aspects of the valuing process such as ethical theory, moral stage theory and religious belief systems.* Yet our major source is the performance of students engaged with us in the learning context.

As we share, compare and discuss all these sources of insight, we have been able to more clearly define our understanding of "the valuing process."

Our model of the valuing process, presented in this chapter, is not a theory. Rather it is our effort to discharge our responsibility to our colleagues, to distill and reflect on our faculty's current corporate understanding — our operating definition — of the ability we are seeking to foster.

As a faculty this is how we form more and more workable ideas about the nature of that ability, which will in turn guide further curriculum development. This constantly refined vision of valuing helps us to talk about and to facilitate a process that is just beginning to be understood as an explicit goal of higher education.

For us, the key to understanding "valuing" is to see it as a process. It is a dynamic, an ongoing dialectic between the individual and the many professional, interpersonal and societal contexts in which she must engage, choose, decide and act. Valuing includes all the abilities and resources she can call upon to guide her engagement in decision-making at any one time.

Although it is a process, valuing is difficult to describe without creating the impression that it can be identified and measured in a static manner. This is because in order to examine a process, we must abstract images of it at various phases of its expression. But for us, the series of images we create as assessors or theorists does not convey a static notion of valuing, since we are daily immersed in the dynamic of practice. Each such image immediately calls forth in our minds the living context in which it occurs.

Components of the Valuing Process. As we reflect on our images of the valuing process, we see three interacting domains or components: *knowing*, *judging*, and *acting*.

While we have defined each of these components to some extent, the interrelationships between them have been the focus for our observations and our interactions with students. The constant interplay within the valuing process is what we seek to recognize, understand and develop across the variety of teaching/learning contexts we create.

By the term *knowing* we mean to suggest all the wide variety of constructs, hierarchies and processes that go to make up a person's mental "set" or "equipment," the cognitive and affective order of mind she might bring to a particular moment.

* The results of this ongoing search are available in "Values Development in Higher Education: A Bibliography" (1979), a regularly updated publication of the Valuing Division.

The list of terms in this area is by no means intended as exclusive, but is meant to indicate in its heterogeneity that knowing embraces a diversity of elements. Thus, the aspects of knowing include the cognitive and affective *structures* of human thought as well as its *content* of value, *ethical* or *religious systems*, and the *attitudes* and *beliefs* that persons identify as their own.

Other aspects such as *awareness*, *memory* and *imagination* and *perception* (of self, others, systems, situations) suggest aspects of knowing involved in the interpretation of a moral or value-laden situation and its meaning. This interpretation is also affected by *motivations*, as well as by *dispositions* created by past experiences and present contingencies.

By *judging* we mean to suggest the many processes by which a person applies her mind to a particular situation or question, all the activities of what one instructor has called the "feelingful mind" that can be observed or inferred. Because it is a form of applied thought, judging necessarily appears more dynamic than knowing.

Analyzing to break open a situation, conflict or system, providing arrays of moral *reasoning* pro and con for choices, or comparing and contrasting a variety of judgments; *deliberating* consequences or points of view or alternatives, *justifying* one choice over another or aligning it with professed values, *clarifying* issues, implied values or ethical judgments — all these are, for us, indicators of judging. So are *empathizing*, *inferring another's perspective* or *taking on others' roles*.

All or some of these activities may occur, singly or in concert, stimulating *reflecting* on what "I would do" or "We should do" — perhaps in turn initiating further reasoning, analyzing, empathizing and reflecting. Together these processes can also generate more abstract levels of discourse on the issues, questions, and conflicts of "ought" and the intrinsically "good."

An effective learning situation will often trigger a dynamic interplay between all of these ways of judging. But it is their relationship to acting that highlights knowing and judging more clearly.

By *acting* we mean the modes of behavior which follow from judging.

The moral *choice*, the ethical *decision*, the *expression* of values, all are ways of acting. So are patterns of *conduct*, and short- or long-term *commitment*, the life-long process of "standing for something." Doing — thought and feeling translated into a specific behavior, a life-style, a work or a pattern of actions — is the most obvious communication to others of our moral life and the most durable and tangible result of the valuing process.

Acting is both a result and an impetus to knowing and judging. When we speak of valuing, we are describing the full interaction between what is understood and what is done: how knowing and judging are used to choose a particular course of acting.

We are also describing a never-ending process. The very act of making and explaining a choice may stimulate future moral judgments. Or action may create a disequilibrium that causes us to re-examine our analysis, our knowledge or our attitudes.

KNOWING, a person's cognitive and affective order of mind. . . .

JUDGING, the ways she applies her mind to a question or situation. . . .

ACTING, the modes of behavior that follow from judging. . . .

. . . all interact in the CREATED CONTEXT of the learning environment.

Contexts of the Valuing Process. Valuing, moreover, is not simply an internal dynamic. It involves an ongoing dialectic with the environment.

Each person lives and moves within a variety of *contexts:* her profession, the city or town or rural area she lives in, her friends, her natural and technological environments, the culture into which she was born, the culture in which she now lives, her family, her church, her country, the literary and artistic "worlds" in which she operates aesthetically, the human race, the specific institution or group in which she works, and so on.

This almost infinite variety of overlapping contexts extends in both space and time, some immediately pressing and others far off, some in the past of heritage and memory, others projected into future plans and goals. But they all, in their varying degrees, play a living role in her valuing.

Each context is a source of ethical standards, of knowledge and experience, of categories for ordering thought and feeling. Each, too, is a source of questions and problems, of conflicts and opportunities which challenge her to make moral decisions. In each, as she acts, her valuing decisions have an impact, whether on a close and daily basis (e.g., as a colleague or neighbor) or less frequently and directly (e.g., as a citizen or a member of a professional organization).

In these terms, college can be seen as a *created context:* with its focus on teaching, learning and assessment, it provides an environment deliberately designed to stimulate and enhance the student's development.

College does not, however, replace or shield her from the pressures and involvements in any of the other contexts of her life, which all continue. In fact, by drawing her into new realms of knowledge and inquiry and new modes of thought and action, while also making serious demands upon her time and energy, college tends if anything to multiply the array of contexts with which the student must engage. She finds herself faced with even more value systems and personal models, even more questions and challenges to meet.

What we offer as educators is an opportunity for reflection, inquiry, multiple learning experiences and systematic reaction and critique. The college environment provides the student with the human and other resources to be self-reflective about the valuing process. It is an area for her to pursue new directions, to discover new information, new cultures, new approaches to empathy or analysis.

In the college setting she can act through her newfound learning, testing and evaluating and discarding. And she does all this in the company of her peers and future professional colleagues, with the assistance of serious reflective evaluations from professionals who are dedicated to her growth.

Within the created context of a particular learning situation, we may focus on one or another of the three components of the valuing process and attempt to stimulate interplay between its aspects. But it is the interrelationships between knowing, judging and acting that are the real challenge for us and for our students.

How does a greater understanding of ethical theories impact on a student's acting toward her peers in a philosophy seminar? Or, if a student nurse or teacher or art therapist takes on the linguistic and cultural perspectives of her client, will she change her behavior toward the client and his or her family? Will acting more forcefully as client advocate lead her in turn to change her attitudes, or develop her ability to see through the eyes of another?

As she acts, each student experiences new areas of responsibility and commitment — to her learning, to her future professional colleagues, to those she interacts with and serves in a professional role. At the same time, her ways of knowing, judging and acting frequently come into conflict with each other and with those of others, while changing contexts provide further challenges and help to promote transition.

Qualities of the Valuing Process. We have distinguished certain qualities of this dynamic valuing process.

First, the process is *developmental*. A series of "images," drawn over time, shows us that the student's use of the valuing process undergoes constant change, as an enacted value decision in one context of her life not only influences other contexts but also alters her own resources and abilities. This constant change, moreover, moves in a definite direction — toward integration, toward a greater consistency between *knowing*, *judging*, and *acting* and across a variety of *contexts*.

We seek to understand this development and what energizes it. How does it occur? Why? Like Piaget, we have come to view the process as animated by a *dynamic of imbalance* — between one context and another, between one component of the valuing process and another, or between a number of aspects within a single component.

The individual seems to be constantly striving to resolve such imbalances, yet in the very process she encounters others. While our students differ in their tolerance for the degree or rate of change, they all seek to develop. Motivated by the encounter with uncertainty each strives to adapt, only again to confront uncertainty in new areas.

We have also observed that development in valuing proceeds through *engagement*. The valuing process involves the entire person — cognitive, affective, volitional and physical dimensions — in interaction with a world of contexts.

As she encounters the individuals and groups, ethical structures and value systems, moral problems and options within these contexts she learns by engaging herself — not as an observer, but as a committed participant, making and carrying out her own valuing decisions. We have noted a dialectic between the individual and the context: the student's valuing not only changes her, it also changes her environment.

Further, we have noticed that the student's use of the valuing process becomes more *self-directed*. She becomes the initiator, setting the direction of her own development.

Her initiating the valuing process encourages her trust, a self-confidence that allows challenge and change. She becomes increasingly able to act in contexts that embody differing sets of values. She can let other value systems be a catalyst for further development of her own. She even begins seeking and selecting contexts that will challenge her growth.

Our attempt to understand the valuing process has been, so far, a richly rewarding activity. For us, it has given flesh to the descriptions of our colleagues in many disciplines who have also attempted to abstract and describe this most complex and essentially human activity. And the sense that we are tapping a vital aspect of adult learning and development continues to reward our efforts.

Understanding the Student

At the same time as we learn more about the valuing process, we also learn more about our students in relation to valuing. How we understand the student in turn greatly determines how we develop, implement and evaluate our valuing curriculum.

We therefore seek to understand not only her development and achievements but also her perspective. We attempt to recognize her perception of who she is and how she changes, her aspirations and her goals. We ask how she appears to us and to herself both now and when she leaves Alverno, as well as who she becomes in her later professional and personal life.

Our experience with the student in classrooms and off campus, in learning situations and assessments, constitutes a rich accumulation of potential insight and understanding. Another important source, drawn from outside the curriculum, is the work of the Office of Evaluation.

As part of our ongoing longitudinal studies of curriculum outcomes, selected classes participate in a battery of tests at the beginning, midpoint and end of their college careers. These have included measures of cognitive, ego and moral development created by or based on the work of Piaget, Perry, Loevinger, Kohlberg and others, as well as several instruments designed to assay specific abilities.

In addition, a sample group from each class is interviewed every spring during their four years in college and at selected intervals thereafter, using our Student Perspectives Interview. This non-directive depth interview, administered by trained interviewers, provides our richest source of insight into the student's changing perspective on herself and her learning.*

Although the other measures are valuable, we don't want to reduce what we might learn about the student to a series of scores. What is most important to us is how the individual woman grows and changes in her understanding of herself and her abilities. These two-hour confidential interviews form a backdrop against which we can interpret her changes on the other measures. As she develops, she also often spontaneously tells us much about how she sees valuing and our attempt to influence this central part of her life.

The interviews of one student — we'll call her Jennifer — offer a clear example of how glimpses of the valuing ability and its growth can emerge. Jennifer speaks at the end of her freshman year:

> *In my psychology course I just recently did valuing. I think that was very influential. I took a comparison of how the values in the 1700's have influenced the concepts of adolescence from then to the present, and I showed how values differ. Many people could go through a psychology course and, unless they realize that values really play an important role in this changing concept, they could have missed that whole business going on there.*

Here Jennifer shows her awareness that "valuing" has a content all its own, and that it can be applied to illuminate the content of a discipline. By the spring of her sophomore year, Jennifer is drawing her examples from outside the classroom, referring to an instance of conflict with the faculty.

* Mentkowski and Much, "Alverno College Student Perspectives Interview" (1980), includes instructions, protocols and questions for analyzing the interview transcripts.

Q: Do you think that there are any kinds of beliefs or values that Alverno encourages its students to adopt?

I think the major value is that you feel you are a competent person, educated in your career. I think that's a major value. I don't think, at least I would hope, that the system does not feel that they should force their values onto the students.

I think that's very much how most students feel, too. For example, with this _____, the faculty had a certain philosophy and the students disagreed with it. Sure, we had hassles trying to figure it out and how to work it out. But in the end the faculty respected us a heck of a lot in going ahead and doing what we believed.

Q: You think the faculty respected you for that?

I know they do.

In this case, Jennifer shows her ability to identify the values of the context — the faculty in her professional area. She describes her sense of intense conflict, but underscores the support she received for standing for her own values and acting out of them.

In her second year Jennifer also begins to describe herself applying the valuing process (although she does not call it that) as she sorts through a major internal conflict:

Q: Were there any times this year that you felt particularly unsettled about something?

I had this experience with [a close friend who did something that violated one of my strong moral standards.] *It was something that I cannot comprehend or understand. And when I faced this, I was totally forced to reevaluate everything inside of me and all my morals and all my values and every way I thought.*

I sat and listened to other people, and that too totally forced me to reevaluate myself. As I interacted with other people to figure out where I stood, I heard myself talking about it.

That made me reprocess it and think my ideas over again until finally I was able to face that situation again and say, "This is my position, this is where I stand."

The impact of this conflict is so great that she comes back to it again in her junior year interview. This time she is more reflective, with a sharpened awareness of both the intellectual and affective aspects of valuing:

That really threw me for a loop, because all those years I was taught that [what my friend did] *was bad. . . . That was the time I realized that you have to come up with your own ideas, you can't live with somebody else's. . . . So I really had to sit back and think about that . . . to consider what I felt was a friendship and what all that entailed . . . to consider what I believed was right, going on feeling too, which I think a lot of valuing is. You can be intellectual for so long and then it is just gut feeling, something inside of you that says, "This is good. . . . This is right."*

Jennifer draws another example in her junior interview from her involvement with a friend facing a serious illness in the family:

I have spent an awful lot of time talking with her and helping her through this. I think that I have grown enormously. I had to sit back and evaluate. I had to sit back and look at my values to be able to help her. That has been difficult.

Q: Could you describe that process to me?

What usually happens is that I take in both sides of it if there are sides involved. Sometimes what I will do is go out and find some information.

I remember one night sitting up in the library looking up stuff on [the disease], trying to find out what is happening and what would happen next. So I gather information objectively that way, plus what I hear subjectively from her.

Then once I have it all, I sit down and think "What are the values involved?" and ask if they are effective in that situation or, if they aren't, if they need to change.

One situation that came up with her was the decision whether or not to stay in school or go home. You value your education and being this far in school and being with your friends and graduating; but you also value your family and the love and respect you have for them.

So there is a conflict of values. From there you either decide to follow one set or the other, or somehow combine the two. In that situation, I encouraged her to go home more frequently but to stay on with school and then give support where it was needed.

Here, her growing understanding of her professional field plays an important part. It is also apparent how much more aware she has become of valuing as a process. She speaks of taking perspectives, gathering information, sitting down and thinking it through, laying out a value conflict and arriving at a judgment, and communicating her judgment to her friend.

She is also integrating all of these, which pretty clearly incorporate knowing, judging and acting. And she is transferring freely, applying them in a context of her own that we have not created or directed her toward.

Jennifer's junior interview also shows her integrating her use of valuing in and out of the classroom while dealing with some difficult new clinical experiences:

"I've done a lot of valuing in working with suicidal people this year, counseling runaway teenagers that have been abused. In my past I guess I was guarded. This year I have been involved with it . . . I have grown so much.

All of them were new experiences. I had to look at my values and say, "Is this the way I believe?" or "How do I believe?" or "What is my philosophy here?"

I guess you have to deal with conflict. When I am reevaluating my values, there is always some kind of conflict and I have to go one way or another.

In these third year excerpts, Jennifer has also begun to attribute some parts of her developing ability to her educational experiences. This becomes even more evident in her senior interview, where she stresses the importance of hearing others' views and moving outside herself to take on their perspectives:

Q: What do you think the goals of this program are?

I think to facilitate learning as a whole person. I think it really does that. . . . Both career or professional, and personal development.

Q: How do you think it does that?

Well, by the experiences we go through educationally. By opening up opportunities to get involved . . . in the community and in the OCELs. It happens by instructors opening up these opportunities and leaving the rest up to us to make up our minds . . . how much we want to get involved and how much we want to do. If I had an opinion about something, Alverno encouraged me to do something about it. That probably is the main thing.

Q: Are there any other ways you think the college encourages this development?

Yes. By having you look at all these individual areas instead of just getting by on one. I had to take some classes I wasn't even interested in, you know, in

order to get [the required number of assessment validations]. And yet when I look back on it I'm glad I had it because I've ended up using it time and time again in interacting with patients in the hospital or staff. There were some principles or values that were brought out in a class I originally wasn't interested in that I've carried on since.

Q: Can you give some examples?

Well I ended up taking quite a few religion classes, which is really ironic because I never was really into religion. In fact when I came to college my religion went crazy and I became very skeptical about it. And I had to take the classes in order to get certain [aesthetic response validations] that I needed. I think it was probably one of the best things I ever did because it gave me a time to really sit back and challenge my religion and see if it was something I really wanted or not. So when I came out of those classes I think I finally came out with my own value system, whether or not I wanted religion and why.

That happened my first two years. Then the more I got into nursing the more I realized that I needed religion — which was great, because I had made up in my own mind that I wanted it before I reached that point where I needed it. And that probably wouldn't have happened, I would never have taken religion classes . . . they would have been the last thing on my list.

Q: You said that when you needed it you had it. Could you tell me how you came to realize that?

Well, I found as I got into nursing I started getting into the area I was interested in, which is cancer. There were a lot of things I couldn't explain and there were a lot of feelings that I had that I didn't know how to deal with. And the more I talked with people the more I realized that nobody could answer those and everybody had a difficult time dealing with it.

Q: What kinds of things?

Like the feeling of helplessness. That's the one thing that gets to me the most.

There have been many times, you know, where I've walked down the aisle with a patient and they've been talking to me and they want another year of life and they have maybe a couple of weeks. I want so desperately to be able to give that to them but I can't.

I've come to realize that all I can do in that situation is give, help give them the best quality of life that they can have. But dealing with that feeling of helplessness and knowing that it's out of your hands is very very difficult and I think that's where religion has come into being for me. My faith has become stronger and I realize that it's okay to feel the way I'm feeling because somebody upstairs is working on the thing too, and there is a reason for why it's happening. Whether or not I ever understand it. The fact that I do value my religion now has helped me to get through those times.

Q: What was it exactly in those religion classes that you think triggered that process you're talking about?

I think probably it was not just the content that was taught but hearing other people talk and hearing so many ideas and beliefs. Hearing that some people were in the same spot I was in and trying to figure out what it meant and what the purpose of it was after having such a strong background in it.

I had always been brought up Lutheran and never really had a time where I decided that's what I wanted for me. And there were some other people who were at that same point, trying to make that same decision I was.

That's how I feel most of my ideas are learned or where my values come from.

I don't know if that's anything I can ever get out of a book, it's something I learned from people.

Q: Could you give me any examples?

Well, I took a "Death and Dying" class and . . . we were talking about life after death. That was at the time when I was really trying to get all that together, and I think just hearing everybody's different ideas that day — the Christian teachings and where they come from, the idea of reincarnation, and then everyone's individual ideas. . . . Hearing all of that was really good.

Everybody had a different idea of what life after death was going to be like and everybody had a different reason for why things happen as they do in this life. And hearing all these different ideas I heard some of mine come out and I heard some people feeling the same way I did.

I think what I got out of it that day was that I came to believe there is a reason for just about everything that happens, even though we have our own free will and can do certain things. But there is a reason why somebody dies before I feel they have to or they should, and there's a reason why I'm involved in that situation, whether it's for my own personal growth or it's for helping them. I've really gotten to believe in reasons and purposes related to religion, which is what I got out of that class at that time.

One of the most striking parts of Jennifer's description of her valuing within a course and during her clinical experiences is her ability to generalize. She moves across situations and contexts readily, taking abilities she has learned in one setting and demonstrating their worth in another.

Jennifer also shows an integration beginning here between various aspects of her learning and her abilities. Her value system begins to fit together with her professional goals, as she realizes that the various contexts of her life are parts of an integral whole, bound together by her values and commitments. This emerges again as she reflects on her career choice:

I chose nursing because that's me . . . it's not really a job for me. I'd be doing the same thing out on the streets if I didn't have a nursing career. I have this thing about talking and listening to people, and that's what nursing is . . . my career and my personal life are the same thing. They're both so much together that I can't separate one from the other.

Jennifer also takes some time during the senior interview to reflect back on her growth as a learner in general, growth that is apparent in her performance on all the external measures of cognitive, ego and moral development. Her reflections in the interview illuminate, both for herself and for us, how these changes come about. She again describes the opening effect of coming to know others' perspectives, and how it translated into action. She traces a pattern toward independence as well, as she moves from a peer group to a single authoritative model figure and finally into autonomy:

Freshman year I was somebody who didn't have my head on straight yet, trying to figure out what my own values were and what my own philosophies were. So I was real open to just listening to people at that time. I picked out role models that sounded impressive with the way they communicated.

I was a real follower. A group of us hung around together and we just clung together and nobody made a decision without everybody making that same decision. My own ideas that I had in my head I never really shared because I was too afraid.

Sophomore year I started opening up a little bit and voicing opinions but very cautiously, only if it was something I was very definite about. I think the big

breakthrough at that time was [the incident with the faculty, mentioned above] *where I finally stuck up for something I believed in and went ahead and got it. And seeing how it would feel if people didn't agree with us.*

Junior year I picked out a role model that was someone who seemed to have their act together in my profession — an instructor. I was confused and unorganized in my own thoughts and it was good to have her around just to bounce ideas off and hear what she had to say.

She didn't just want to be good — she wanted to be good according to certain criteria she had set up for herself. She had her ideas put together. My ideas were all over the place. I think seeing somebody who had the same values and philosophy as I did and who had it working together was what I was looking for.

That year, too, our group started breaking away from each other and started having our own ideas, and evaluating each other's.

This year, my senior year, I started thinking of nursing not as a major but as a profession. I don't have that many role models so much this year because I think I have developed my own ideas and I don't really need somebody to look to any more. I have my own ideas and no one person can model that for me because they are not me.

I found this to be the year where I was out challenging people. Instead of just sitting back and evaluating, I'd go out and say, "Well what about this? Have you tried this?" For example, what I did to create that evaluation tool. There were so many people who told me I was nuts, that it would never get off the ground, and of course it did. It was very successful.

Q: What do you think made you change in the way you approach learning?

Probably just my own personal development, I would think.

Like I said, when I came here I was very much of a listener and that's the type of learning I got involved in. Then as I started expanding myself and getting my ideas together, I started getting into a more experiential type of learning, going out and trying it and seeing how it works and finding it out on my own. I felt secure enough in myself to be able to try it and take whatever happens.

And then as far as listening to people, I think that also changed with me as I changed from centering all my thoughts on myself to starting to expand to other people and not being as self-centered as I was. I feel like I still am somewhat self-centered but I've become more people oriented than I was.

Elsewhere in this same interview Jennifer gathers these and other examples into a more generally integrated view of her development, a view in which valuing plays a surprisingly central role:

Q: What kinds of challenges has being at Alverno created for you?

The major challenge was to expand my own ideas and become more open-minded to other people. And to create a value system and philosophy of my own. I think that was the major challenge and that encompasses so many different experiences that I've gone through to finally get to that point.

And I feel like now I've got my act together. I know what I like, I know what I don't, I know what my values are, I know what my philosophies are. They're not going to be stagnant and I'm sure they're going to change. They've changed many times in this year but they're together and I know myself. I don't think I've ever known myself as well as I do now.

And because I know myself I'm able to go out and care about and love people more now than what I was able to. I could have never been at the point where I'm at right now before this, because I was too centered on myself. But now that I know myself I can go out and start caring about someone.

My fiance and I, we've been doing a lot of talking about all the different things involved in married life . . . and so we've been talking about a lot of values, and a lot of ways we want to handle situations. Alverno has taught me how to handle them, how to talk about them, how to talk things through and deal with them and I have found myself using this in trying to make a decision with [my fiance]. And he's starting to use it, too, which is really funny. Together we're working through the same process that Alverno has taught me.

But I was the one who got to this point . . . where I'm at with the way I feel about myself, having my ideas together, my values together, my philosophies together, knowing that they're going to change but getting prepared for it. I feel good about myself.

In these examples, Jennifer spontaneously describes her growing commitment to her profession, to her own growth and to her role as a change agent, and to a future spouse. She refers to the valuing process as an integral tool in resolving the demands of a marriage. Throughout, she seems clearly aware of her own values — and that she values change, her own development, and continuing involvement both personally and professionally.

Jennifer also takes pride in the confidence that these values are hers, independently arrived at. Yet at the same time she freely attributes them to their sources in educational and other experiences. The full extent to which she has internalized a conception of valuing and its role arise in her response to one of the interview's last questions:

Q: What abilities do you now have that you value most?

Valuing.

Q: Why that?

Because my whole thing in life is to deal with people and to try and understand them and try and learn from them and help them. I think valuing is one of your number one things when it comes to dealing with that: trying to understand people's values, trying to understand your own. It's values that hold people together, as a group and as an individual.

And I think it's the most interesting and challenging thing of all. I can see problem solving: you can get to be really skillful at that. I can see analyzing: you can get to be really skillful at that. But I think interacting and valuing are things that you are never totally going to get.

They're something you're always going to work on the rest of your life and you're never going to be totally skillful at that no matter how hard you try. Because there are so many different people and there are so many different moods and there are so many different interactions. . . . But I think it's exciting to try.

Of course, not every student we interview seizes on valuing as her most prized ability. Nor does every graduating senior demonstrate exactly the abilities Jennifer shows, or in the same degree. But our students have shown us, in the consistent patterns that emerge from the interviews and other studies as well as from their cumulative performances, that dynamic and coherent growth in the valuing ability is a realistic, attainable expectation.

Specifically, our teaching and assessing and evaluating have confirmed that the student — whether she is 18 or 38 or 58, a teenager fresh out of high school or a working woman who has raised a family — has the potential to grow in several ways:

- She can become increasingly adept at discerning and articulating her own moral philosophy, including her vision of the good;
- She can develop more and more sophisticated intellectual and moral reasoning, along with more imaginative and insightful perspective-taking and empathy;
- She can achieve steadily greater consistency between these abilities (knowing and judging) and her personal and professional actions (acting);
- She can take an increasingly self-directing role in initiating and analyzing moral action, perceiving ethical conflicts that require resolution, and exploring new contexts and ethical systems that spur her to further growth;
- She can increasingly tolerate the ambiguities that arise when she compares her "ideal" moral philosophy and her "real" moral practice, as she experiences the limitations and constraints of human action.

Improving Our Practice

Everything we learn, through the intuitive and reflective process that accompanies our daily work with students, through the organized systems of planning and critiquing built into our faculty operations, or through the complex studies undertaken through the Office of Evaluation, goes back into the classroom.

In attempting to create a valuing curriculum and to hold ourselves closely accountable for its outcomes and validity, we have rediscovered a vital and intimate relationship between research and practice. Setting out upon the pedagogic venture of teaching valuing creates a host of serious and difficult research questions, we have found, at the same time as it creates the living laboratory in which to seek their answers.

We are thus engaged in a complex of research efforts far beyond what we could have foreseen. This work is in itself challenging and exciting, and it is a constant stimulus to further creativity in teaching, as it keeps on yielding new insights and ideas.

Early results from the Student Perspective Interviews, for example, suggested that within an effectively supportive environment one of the primary catalysts for learning and development was the conflict of viewpoints. This confirmed our own sense of the importance of dialogue, as well as the conclusions of several theorists, and we were therefore encouraged to emphasize positive conflict and ambiguity as learning tools throughout the valuing curriculum.

Another project, the pre-/post-instruction study of the Valuing Generic Instrument, has so far shown little evidence that Levels

Two and Three are sequential. We knew when we first defined them that they involved the same process applied to different domains (aesthetic and humanistic works at Level Two and scientific and technological systems at Level Three). We had intended, however, that the levels demand increasing sophistication in the use of these abilities.

This study has helped by giving quantitative corroboration to our judgment. But it is also giving us direction as we set about refining the criteria, because its results enable us to distinguish those criteria that are successfully discriminating increased sophistication from those that need to be reworked.

An even more thorough redefinition was initiated just last year by the Valuing Division's comparison study of student performances in several disciplines at Level Five. Faculty members in nursing, education and library science had all reported some difficulty with the intercultural focus of the level as we had originally defined it.

Because they could hardly plan to place every student in field and clinical settings that were ethnically diverse, they found it hard to emphasize valuing in many of the situations in which students were actually working, unless they departed rather sharply from the generic criteria. They were also concerned at a certain "shallowness" in several students' understanding of the subcultures they were working in.

Re-assessing a sample of student performances, the Valuing Division members agreed that there was a pattern of neglecting valuing in settings that did not offer an intercultural dimension. "We certainly didn't want the advanced student to start overlooking her valuing, just at the point when it's so central and integrative to her discipline," one member says.

"And it did seem that we were also 'forcing' the intercultural issue rather late in the game. Many students were imposing concepts from their reading upon the people they were trying to understand. We had meant this simply as an extension of the Level Two ability to relate valuing in a work to its historical and cultural backgrounds. But the student's performances warned us pretty clearly: there's something a good deal more complex in doing this with a person instead of a work. And we hadn't given them adequate opportunity before Level Five to begin developing it."

Division members therefore analyzed the original criteria to clarify which processes the intercultural approach actually sought to encourage. "We found that what we were really after was the ability to operate effectively in a variety of contexts, where value frames and assumptions differed radically from one setting to the next. This gave us a definition applicable to any setting a student might encounter. But then we also realized that this multiple context pattern was already implicit in Level Four, where it needed more stress."

Eventually, the multi-context requirement became a part of the revised criteria for Level Four. Level Five was restated in terms that are more continuous with Level Six, focusing on the ability to analyze and formulate the value foundations of a discipline or profession. After several months of revision and trial use, the new criteria for Levels Four and Five were introduced in a series of workshops with the various departments and at the year-end faculty institute.

As a faculty we now foresee a never-ending agenda of such studies and modifications as the cycle of practice, research and practice continues. We also recognize major areas, such as the impact of the total institutional environment upon student valuing development, where we must learn more about what happens and undertake what may be major efforts to improve our practice. We expect to spend a part of our energies over the next several years in trying to understand better how the "informal curriculum" contributes to learning, and how we can enhance that contribution.

We realize that our experience at Alverno has been unique, arising out of our particular situation and mission and from the interactions of a particular community of educators and learners. In fact, we would not recommend that anyone set out to imitate our efforts, to adopt outright our "theory in use" or our teaching or assessment techniques. They are offered here to stimulate dialogue and creativity.

They are also offered as encouragement. Valuing education is a new (or at least newly rediscovered) enterprise, especially in higher education. Any educator who discovers it is likely to feel eagerness and excitement as the vision begins to unfold. But those feelings may also be succeeded by a sense of loneliness and dismay.

We offer our experience as an entire faculty engaged in valuing education not to suggest that it takes a whole college acting in concert to act at all, but to assure our colleagues in every field that it can be done. In any discipline, in any department, in any course, it is possible to make the inherent value dimensions explicit so that in dealing with them students can come to better understand and employ their own potential abilities as valuing persons.

It is also possible to undertake the daunting responsibilities of assessing student development and evaluating the quality, effectiveness and validity of the valuing curriculum. It is not easy; in fact, as it has for each of us, the venture will almost certainly turn out to be more than was bargained for. But we can attest to the fact that this is not simply true of the challenges — it is even more true of the rewards.

Both the Student Profile Study and the administration of such outside measures will continue longitudinally beyond the students' graduation. Following students into their careers as alumnae should enable us to analyze the persistence, transformation and impact of the valuing abilities they developed in college.

Finally, the Office of Evaluation is cross-checking the "value" of valuing as we define it here by undertaking a series of studies to identify and define the competences that distinguish outstanding professionals in several fields which our graduates enter. A study of nurses has already been completed, using a field survey of their peers to identify the outstanding nurses and intensive critical incident interviews to build the data base for distilling out the competences.*

The internal approach to evaluation is thus helping us to refine and establish the validity of both our assessment instruments and of our understanding of valuing itself. The external approach, meanwhile, enables us to validate the outcomes our students demonstrate, and the process by which they developed these abilities.

Our evaluation approaches have brought us somewhat unexpectedly into another new field of endeavor, as we have found ourselves contributing to a nationwide effort to redefine "validation" and to develop evaluation methods appropriate to moral and value education.**

Most importantly, evaluation is giving us a reliable and stimulating source of sharp critical insight into the strengths and weaknesses of our curriculum, and an impetus to continue developing as educators. For us and for our students, being rigorously assessed is an invaluable aid to growth.

* Mentkowski, DeBack, Bishop, Allen and Blanton, "Developing a Professional Competence Model for Nursing Education," paper presented to the American Educational Research Association (Boston, 1980).

** Mentkowski, "Creating a 'Mindset' for Evaluating a Liberal Arts Curriculum Where 'Valuing' Is a Major Outcome," in *Evaluating Moral Development and Evaluating Educational Programs That Have a Value Dimension*, Lisa Kuhmerker, Marcia Mentkowski and V. Lois Erickson, eds. (1980; Character Research Press, Schenectady, N.Y.), pp. 27-62.

To Our Colleagues:

During the past decade, one aspect of our work has been to search steadily for potential colleagues in a variety of fields. In the process we have gained some invaluable friends and critics. We have also gathered a working bibliography of theoretical, research and practical efforts in valuing and valuing education.

One of our main hopes in publishing this book is to extend that network of colleagues. We are glad to make available both our bibliography and a range of sample materials from our process.

We are also undertaking to host an annual summer workshop in valuing education, to enable us to work collaboratively with educators from around the country who are dealing with similar goals and issues.

We invite you to share your ideas, questions, comments — and your own plans and programs — both in correspondence and in the workshop setting. To keep the dialogue going, write to:

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